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VIEW WEEKLY

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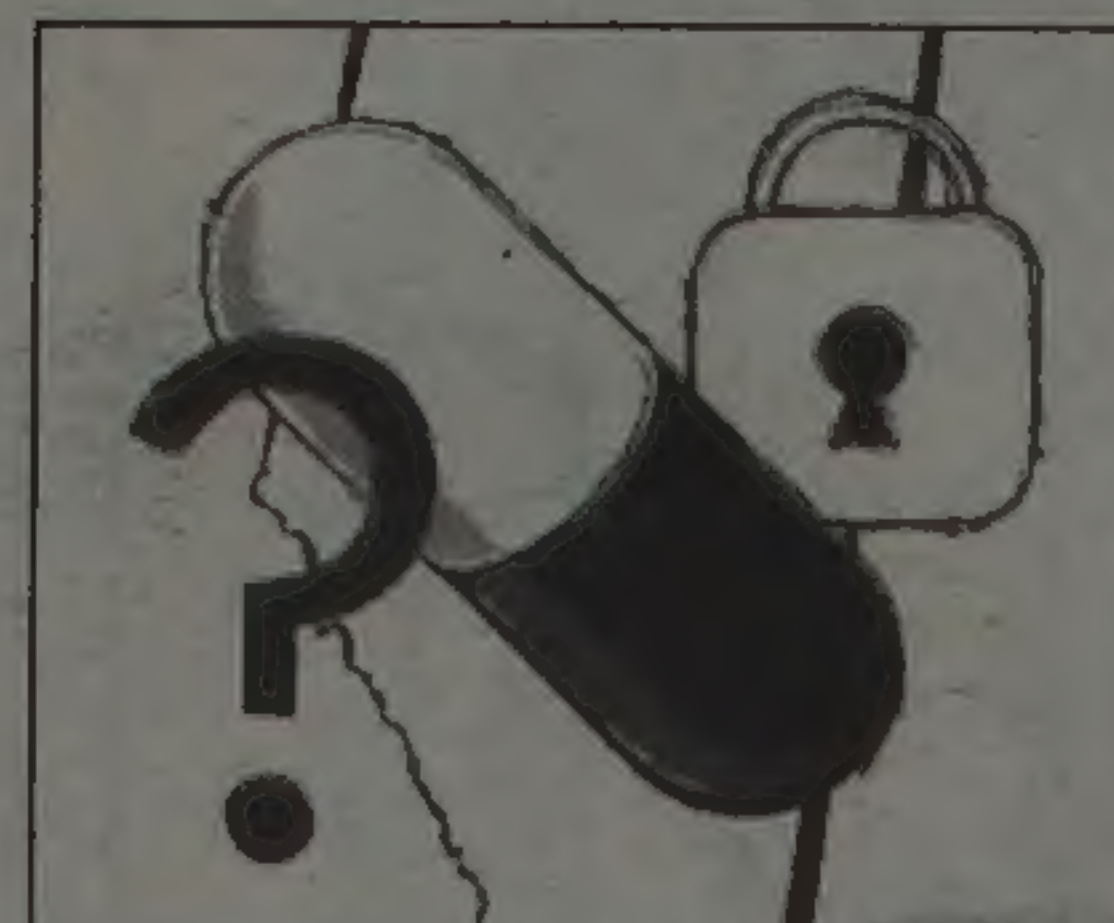
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If you want to know what the cool kids are wearing this spring, look no more. You won't ever have to sacrifice comfort for hipster style.

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"My children's lives lie in the hands of Dave Hancock. If they were his kids, would we be having this discussion?" — Nicole Miranda, local mother of four afflicted children

THEATRE



CAVALCADE OF SPRING / 43

"Someone will be talking, but off in the corner are celebutantes drinking cocktails, and then they'll stop everything to play some ridiculous game, like setting out a dinner on a beautiful girl." — Stewart Lemoine, Edmonton treasure and playwright

MUSIC



BLACK LABEL SOCIETY / 59

"I've never been in a band where I was, like, 'dude, shut the fuck up and go fuck yourself and get the fuck out before I beat your fucking ass.' I've never been in a band with anybody like that." — Zakk Wylde, vocalist and guitarist

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M-1

Party on, Belinda!

BRYAN BIRTLES / bryan@vueweekly.com

Though not particularly favoured in academic circles, there is perhaps no more insightful modern philosopher as Mr Wayne Campbell of Aurora, Illinois who, along with his best friend Mr Garth Algar, provided teenagers and young adults of the early '90s with a blueprint for life. Nestled amongst his myriad catchphrases such as "No Way! Way!" and "Schwing!" is a concept of particular use when trying to make sense of Belinda Stronach's recent departure from Canadian politics: "Dutch door action."

First she screws the Conservatives, then she screws the Liberals.

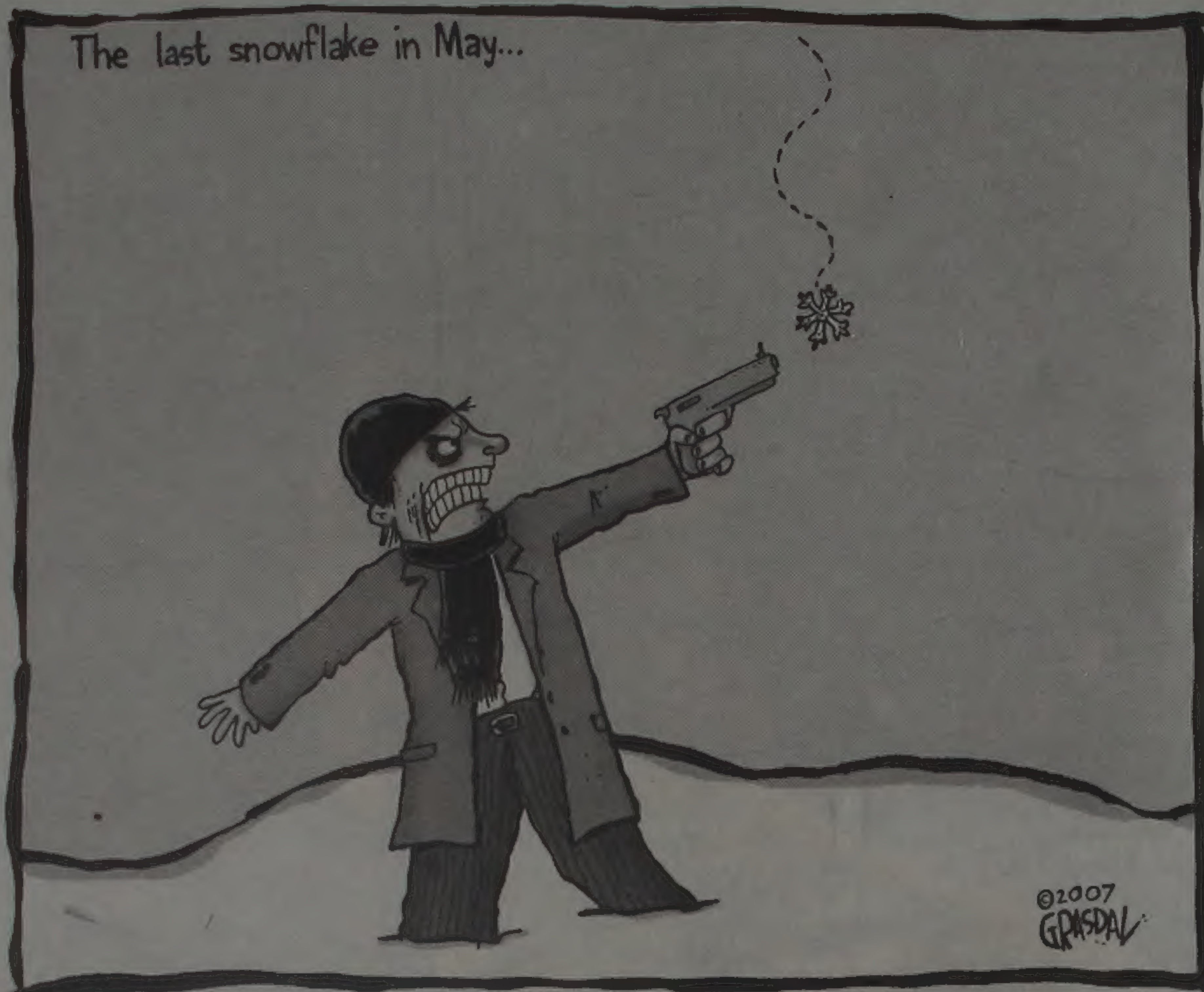
Stronach is a dilettante and a poor one at that. It's like she looked at her resumé and decided that what she needed was less corporate experience and more political. But being the heir to one of Canada's largest fortunes, Stronach wasn't used to working her way up from the bottom, so she decided not to. Her first foray into politics put her straight into the leadership race for the newly amalgamated Conservative Party. When she lost, she decided to run as an MP, most likely so as not to be seen as the opportunist she had been characterized as.

Unfortunately, that characterization is close to reality. Though it was well known that she was a Red Tory and significantly to the left of many of her caucus colleagues, her defection to the Liberals—a move that saw her save Paul Martin's government from defeat by a confidence motion in exchange for a cabinet post—reeked of her hunger for power and prestige. She wasn't getting what she wanted from the Conservatives, so she went to where she could.

And now that it appears that the Liberals might be facing a long road back to power, where is Stronach's loyalty? To her high paying, high profile, corporate position as Executive Vice-Chairwoman of Magna International, just as rumours fly that the company is about to make a bid to take over Chrysler. Similar to when she quit the Conservatives, Stronach's timing couldn't have been worse—Stéphane Dion is trying to rally his troops for a possible election just as one of his highest profile candidates bails.

After just over three years in active politics, Stronach has accomplished very little of what she set out to and has hurt equally both of Canada's major political parties. I think I'm gonna hurl. ♥

The last snowflake in May...



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MAIL LETTERS

A LETTER ABOUT A LETTER

Diane Kyny's letter about the issues of tobacco funding ("Tobacco debate still smoldering," Mar 28 - Apr 5) was confusing. She mentions the work of psychiatrist Dr Charles Els and she states that "half the tobacco currently consumed in Canada is by those with a mental illness." Maybe I am misunderstanding this, because I have read and re-read this paragraph many times in disbelief. Is she actually saying that half the people who smoke cigarettes are mentally ill?

And her contention that people who are mentally ill have been directly targeted by the tobacco industry through their marketing ... how? Taking her statement literally, there is no mailing list of mentally ill people, and I don't think psychiatric wards or hospitals pass advertising circulars from tobacco companies to their patients.

I am not a smoker and never have been, but people like Diane who are vehemently against tobacco cannot publicly infer that there is something inherently "off" with smokers already because that is slander. You can lobby for the removal of a legal drug because

it is so physically damaging, but you cannot go further and malign the users themselves in a way that is not even credible.

SANDY PETERSON

his own rotten failure to investigate the official Pentagon peddled conspiracy theory.

RUKSHANA H ENJINEER

JUST LIKE THE MOON LANDING!

It's ironic, no less outrageous, that Gwynne Dyer should smear the 9/11 Truth Movement for simply doing the job he and the mainstream media so irresponsibly failed to do ("*Loose Screws* a better title for conspiracy theorists' investigations," Dyer Strait, Apr 5 - Apr 11).

From every angle—timeline, intelligence, engineering, aeronautics to Building 7—the official conspiracy theory can be decimated. Yet where was media outrage when key 9/11 evidence was criminally destroyed and firefighters were FBI gag ordered from mentioning bombs blasts at the WTC?

As for the naive contention that thousands would be implicated in orchestrating or witnessing an inside job, Dyer seems dismally unaware of the pre-9/11 timeline including the convenient power shut down at the WTC the weekend prior and who had links to WTC security.

Until Dyer educates himself on the intelligence mechanisms employed in false flag operations, he'd best critique

THIS LITTLE HETERO LOVES TOTALLY GAY

Hi Luke! I am a fan of your column—I read it whenever I pick up *Vue* and I enjoy its honest tone. I was especially fond of last week's column ("Kids say the gayest things," Totally Gay, Mar 28 - Apr 4) and wanted to offer some thoughts, for what they're worth.

I don't have personal experience with specifically being gay and all of the thought processes that go along with "coming out" and identifying with a group of people based on sexuality, but I was totally impressed with your comments about wanting to not completely form your personality based on the fact that you have realized you are attracted to a different gender than you once thought you were. I love that you started to find who you were before coming out with those lovely and interesting things you wrote as a kid, and presumably identified with who that was ...

From an outsider's point of view, it seems like this realization you've gone

CONTINUES ON PAGE 7

'They need this drug—without it, they're dead'

EDMONTON FAMILY FIGHTS GOVERNMENT RED TAPE TO GAIN ACCESS TO LIFE-SAVING MEDICATION

CHRIS SALTTEL / salttel@vancouverweekly.com

The home of Nicole Miranda and her husband Perry Heath is just how you would expect any large family home to be. Their four kids are running around, laughing; Mom is trying desperately to keep things tidy; Dad is bringing in groceries from the car outside. But if you take a closer look, things are not as typical as they might seem.

Nicole gave birth to her first child in 1996, a beautiful baby girl who she named Kaitlyn. It was a regular birth with no complications and Kaitlyn was a healthy, bouncing baby. At least that's what Nicole thought—a year later, the Heaths discovered that baby Kaitlyn was hearing impaired. She had been born deaf due to a recessive gene. But it could have been worse—the family moved forward and adjusted to their new situation.

Two years later Kaitlyn had to make room for her new baby brother, Tyler. Again it was a regular birth, and Tyler was a healthy baby. But six months later they noticed he also had hearing deficiencies.

The family's next child Jordan was two months premature, but his ABR came back completely normal. The final addition to the family came when Riley was born.

By Riley's first birthday, his older brother Tyler was developing some serious health problems. Tyler had stopped growing, his fingers were curling and his head was enlarged. Nicole's frustration with her doctors started here.

"I was told [his deformities] were a cause of me giving him bottles until he was two," she remembered. She was also told that his health problems were unrelated to his hearing problems, which, by this time, his two younger brothers had been found to share as well. A recessive gene causing impaired hearing in all four children and her oldest son developing deformities due to being bottle fed too long. A mother's worst nightmare? More like wishful thinking.

As time went on, Nicole's boys all started developing the same health complications as Tyler. Tyler's list of symptoms is long: he currently experiences Mitral regurgitation, which is a leaky valve between the right and left sides of the heart. He also has a leaking aorta, an enlarged liver and spleen, a J deformity in his spine, a pigeon chest deformity and a deformi-

NEWS | HEALTH

ty of the nose plate.

His younger brothers share many of these health complications, but the disease has not had as much time with the other two yet. None of them have full range of movement in their arms or legs, they are all dwarfed and they all have curled fingers.

SO WHAT IS BEHIND all of this? It took Nicole six years to get the answer to that question.

"Honestly, there was a time when I was in the emergency room every day with one of the kids, usually Tyler, and every time the doctors would just point the finger at me," she explained. "It was always something I was doing wrong as a parent."

The answer came almost serendipitously when Nicole took Tyler into the doctor's office because of a rash on his back. She begins with a prelude of frustration.

"Four doctors couldn't diagnose the rash," she said. "Then we had to wait three months to get into Dr Dytoc."

Dr Marlene Dytoc, a dermatologist, proved to have the answer to the mystery.

"She looked at Tyler, looked away, looked at the rash again and said to me 'I think your son has something very rare. Either Bushky Dwarf Disease, or Hunter's Syndrome, could be the problem.'"

Nicole and her boys were sent to another doctor, Dr Alicia Chan, who would perform genetic testing. A pediatrician who specializes in metabolic disorders, Dr Chan affirmatively diagnosed the kids with Hunter's Syndrome. At that time there was no treatment available for the syndrome, and Nicole, Tyler, Jordan and Riley, were sent home with a vague explanation of an ongoing clinical trial.

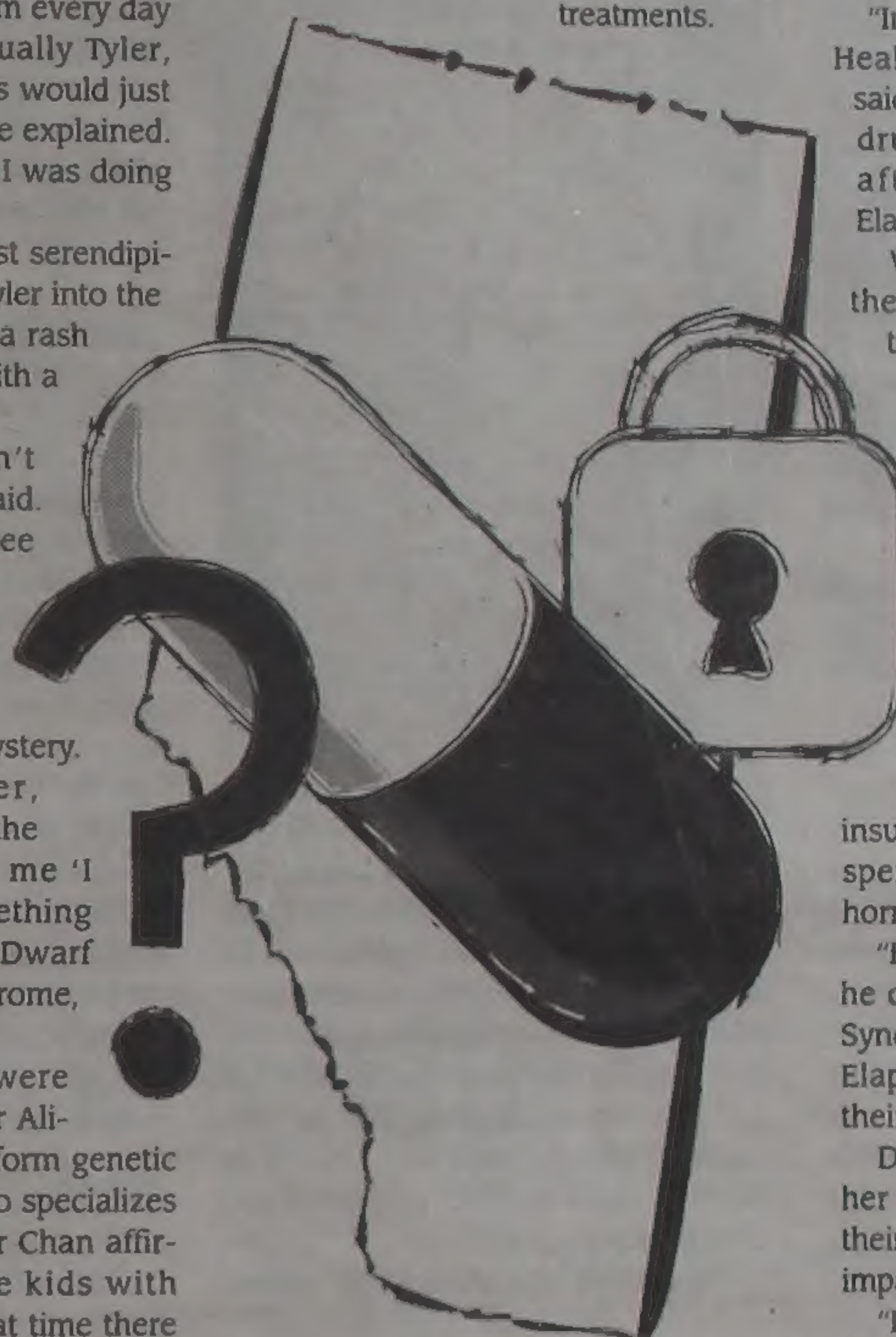
Dr Chan explained Hunter's Syndrome in more detail.

"Hunter's Syndrome is a specific disorder where [the patient] is missing a particular enzyme, and because of that, a particular compound accumulates and it's stored in the body," she said. "Mainly it accumulates in the liver and spleen. It can accumulate in the bones and joints, which results in diffi-

culties in the range of movement of the patient. They can also have it accumulate in the heart and heart valves."

The life expectancy for someone with mild Hunter's Syndrome is somewhere around 30, while the extreme form would half that (the Heath boys have an intermediate form of the disorder).

THERE IS A TREATMENT for Hunter's Syndrome that has been approved for clinical use in the UK and the United States but still awaits a green light from Health Canada. Even though it's yet to be approved by Health Canada, though, two boys in BC are receiving treatments.



Shannon Haggarty, a spokesperson from Alberta Health and Wellness, explained why this province is not offering the therapy to Albertans.

"There are a couple processes which new drugs must go through," she said. "This one, Elaprase, hasn't received approval from Health Canada yet."

There is no word on how long this part of the process will take, and if it has even begun.

"The next step is a drug review," Haggarty elaborated. "This involves

representatives from the provinces and territories. It assesses the drug's clinical effectiveness, and then provides recommendations to the provinces."

I brought up the case of the BC government circumventing this long, bureaucratic process.

"There is an option for an individual to go through their physician, [and] if the physician believes the drug is in dire need, the physician can go to Health Canada [and request clinical use]," she admitted. "The BC government picked up the tab in that case."

So if the patients one province over are receiving treatment, why are Tyler and his brothers still waiting?

"In this case we are waiting for the Health Canada approval," Haggarty said. "The ministry has asked that the drug review happen immediately after Health Canada approves Elaprase."

While the drug holds promise for the Heaths, Elaprase is a very new treatment that hasn't had very much time to show its long-term effects yet. Dr David Wishart, a researcher from the University of Alberta who was recently feted for his contributions to mapping the human genome, has some insight on the medication's possible efficacy.

"It's like insulin," he explained. "If a person with juvenile diabetes doesn't receive insulin they can live to about 11 or 12, spending the last few years dying a horrible death."

"Elaprase is the same kind of drug," he continued. "People with Hunter's Syndrome who are without access to Elaprase can't expect to live beyond their 20th birthday."

Dr Wishart has met with Nicole and her children and is very familiar with their situation. I asked him what kind of impact Elaprase might have for them.

"For her youngest, it could [have a] transformative effect—he could lead a normal life," Dr Wishart explained. "[For the other children] the disease has affected growth and structure, and while they won't look normal, they might have a shot at living a much better quality of life."

IN JULY OF 2006, the US Food and Drug Administration approved Elaprase, which is produced by UK-based Shire Pharmaceuticals Group, for use by American Hunter's sufferers. It remains unclear if and when

Health Canada plans to do the same (for various reasons, many drugs available in the States are not approved in Canada, and vice versa), but Tyler and his brothers are on a very literal deadline.

And Nicole is not compelled to wait on the government. The family has started a petition, and Nicole has been to an assembly session at the Legislature with Edmonton-Decore Liberal MLA Bill Bonko, who is one of her advocates.

Nicole doesn't get too emotional while discussing this situation. Instead she speaks with the conviction and strength of a determined mother.

"It's been a long battle even to get the diagnoses," she said. "Now that we have it, I just want the drug that will save their lives."

Her husband Perry, meanwhile, shared some choice words in regards to provincial government budget policy. He cited examples of the provincial museum renovations and the planned Edmonton River Valley beautification. Both are multi-million provincial public works projects.

The family's friend in the legislature agreed with Perry Heath's analysis.

"We have the money," Bonko exclaimed, "so what is the problem?"

Bonko pointed out that Dave Hancock, Alberta's Minister of Health, could resolve the situation.

"I'm going to ask the minister point blank questions during question period," Bonko promised. "We want an answer. Are you going to fund the treatments? Are these kids going to live?"

THE FAMILY MAY HAVE a steep and precarious hill to climb, but they are not alone. Both Bonko and Dr Wishart have publicly aligned themselves with the cause. The children's physician, Dr Chan, has also joined the public campaign.

"I'm an advocate for my patients," Dr Chan said, although she was less than optimistic regarding the provincial government's response to Nicole and Perry's lobbying, noting that "the government will do what they will do."

As for Nicole herself, she summed up the situation bluntly.

"They're here and they need this drug—without it, they're dead. That's the bottom line," she said with determination. "My children's lives lie in the hands of Dave Hancock. If they were his kids, would we be having this discussion?" ♥



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Here in Alberta, the piper has been well paid

FINDING OUT WHO'S DONATED TO ALBERTA POLITICIANS MAY SURPRISE YOU (AND COST A BIT, TOO)

SHANNON PHILLIPS / shannon@vnewsweekly.com

Corporate Alberta shovelled millions into provincial Conservative and Liberal party coffers last year, according to financial statements released last week.

The Alberta Liberals raised 20 per cent more from corporations than in 2005, bringing their total private sector take to \$241 000. Remarkably, corporate donations to the ruling Conservatives dropped by \$115 000 to \$1.24 million in 2006 from 2005's \$1.39 million bonanza.

The Liberals and the NDP got more money from individual Albertans, but citizen contributions to the Conservatives dropped by 10 per cent. Union donations to the NDP went from zero in 2005 to \$19 368 in 2006; labour money now accounts for 3.6 per cent of the NDP's revenue.

The best indicator of a party's position on campaign finance reform appears to be its reliance on corporate money. The Conservatives, who got 73 per cent of their funds from the private sector in 2006, support the status quo—unlimited spending during elections, no rules around leadership or nomination contests, and a \$15 000 limit on donations from companies, unions, or individual citizens that goes up to \$30 000 in an election year.

In 2006, the Liberals got 26 per cent of their funds from corporations. They support a \$5 000 limit on corporate, union and individual donations, with rules for leadership contests. The NDP got 95 per cent of their funding from individual citizens last year. The party supports a ban on corporate and union donations, limiting individual donations to \$2 500, spending limits for elections and rules for leadership and nomination contests.

CLIMATE CHANGE dominated the head-

NEWS POLITICS

lines in 2006. Meanwhile, Alberta's biggest oilpatch players increased their political donations by hundreds of thousands of dollars. The Tories raked in 50 per cent more from energy companies in 2006 over their 2005 donations. In total, the PCs got \$314 550 from the energy sector.

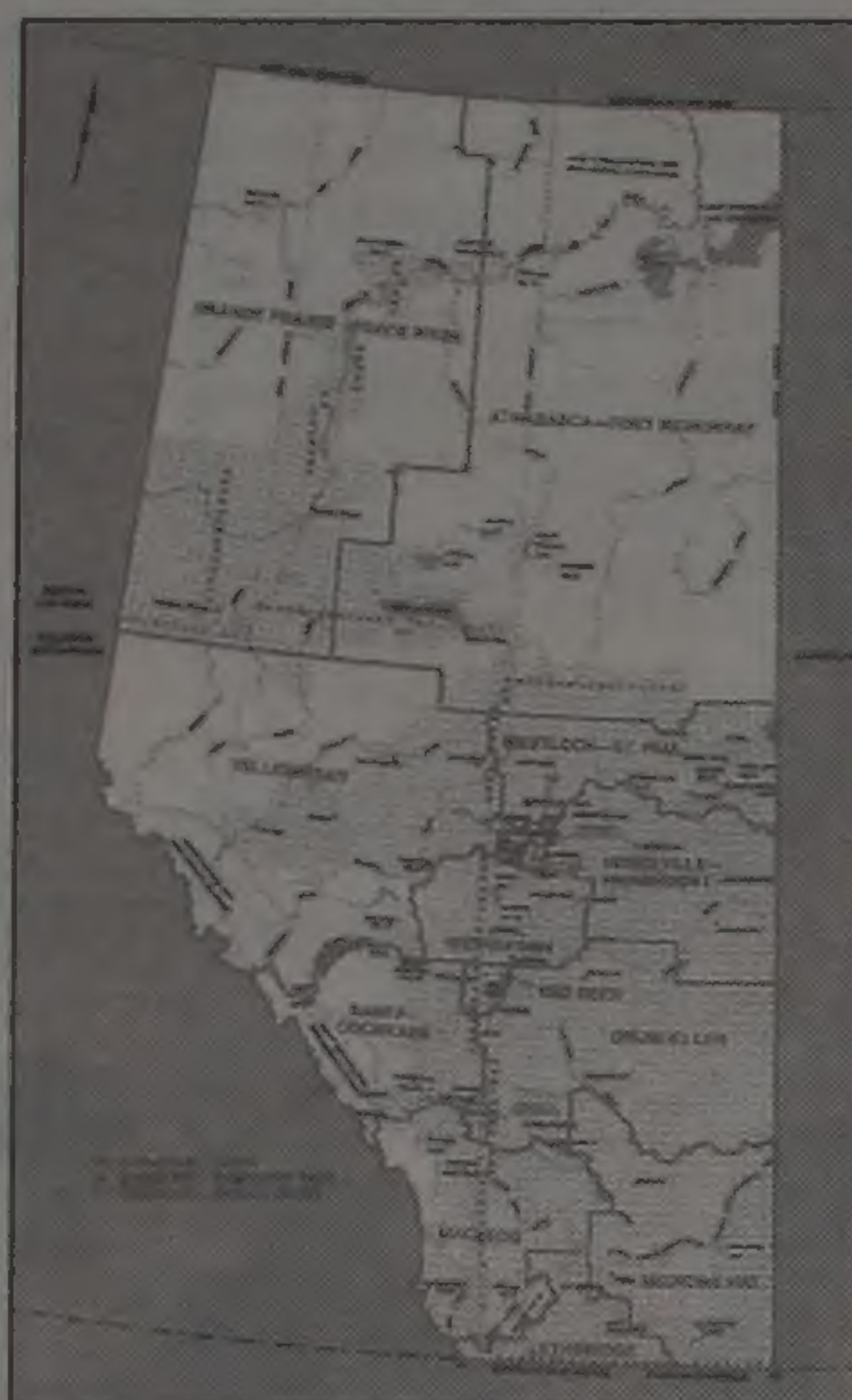
Oil and gas companies' largesse was not limited to the governing Conservatives. The oil and gas sector boosted their donations to the Alberta Liberals by 30 per cent in 2006. The Liberals got a total of \$103 000 from energy companies last year.

Liberal environment critic Dr David Swann says it's a fine balance between, on the one hand, the short term financial pressures of a political party and, on the other, "the long term, more global pursuit of the public interest, which was what I was elected to reflect." Swann says big money in politics "doesn't have to get in the way [of good policies], but it can. That's the nature of politics in North America."

Again, the presence of corporate money seems to correlate with climate change platforms. The Conservatives' new plan—announced in February—allows "intensity-based" emissions reductions, which environmental groups predict will allow greenhouse gas emissions to rise by up to 70 per cent. The Liberals support absolute emissions reductions, but only starting in 2012, leaving greenhouse gas emissions unchecked by the law for another 5 years. The NDP says meeting Kyoto Protocol targets of 6 per cent below 1990 levels is their goal within 5 years, but it is only possible with a moratorium on oil-sands development and significant

investments of royalty revenues in renewable energy.

THE 2006 FINANCIAL statements for Alberta political parties were not easy to obtain. Copies are available in the Edmonton office at Elections Alberta, but the information is not free. Media outlets such as the *Calgary Herald* and opposition parties all paid \$0.25 per page for the statements. Access to a list of Progressive Conservative, Liber-



al and NDP donors costs about \$25.

According to Lorie McKee-Jeske, director of communications at Elections Alberta, the statements will be available for free online "in a couple of months or so." McKee-Jeske says the statements must be reconciled and data entered and that this process takes time. In the meantime, Elections Alberta says the public is free to pay for the information.

Parties submit financial information

to Elections Alberta in old-fashioned paper format. Elections Alberta, which reports to the Legislature, says a more modern system of data reporting would require more resources. The office was established in 1977 with 11 staff. Thirty years later, they have 12 employees.

University of Lethbridge political scientist Harold Jansen studies Canadian political party finances. Jansen says Elections Alberta can be more timely in its disclosure of information.

"I think Ontario has a good model for us to consider," said Jansen. "[In Ontario] parties are required to report any donation for the year that exceeds \$100 to Elections Ontario within 10 business days.

"Elections Ontario is legally required to post that information on the Elections Ontario website within 10 business days," he continued. "As a result, we have an up-to-date picture of who is supporting Ontario's parties financially. We don't find out after the fact; we find out as it's happening."

By contrast, Alberta only requires disclosure of donations over \$375, meaning that individuals, unions or companies can give up to \$375 without the information becoming public. In other provinces, the highest disclosure threshold is \$250. But Jansen says that Alberta's higher threshold is "probably not a big deal."

"It's hard to imagine that a donation of and extra \$125 would seriously threaten the integrity of the political system," he noted. "And, in fact, in a province that is so dominated by one party, it may allow people to donate to opposition parties more freely than might otherwise be the case."

THE FINANCIAL STATEMENTS made partially available last week do not include information about the biggest

political event in Alberta in 2006—the PC leadership contest.

Premier Ed Stelmach promised to make a list of his donors public after the December 2006 vote. A full list has not been released yet; the Premier says many donors have requested anonymity. There are no rules for party leadership contests in Alberta.

Jansen says the federal government—first under former Prime Minister Jean Chrétien, and then more recently under current PM Stephen Harper—has made party financing increasingly more transparent, by requiring reporting of donors to leadership contests and local riding contests for nomination.

Jansen adds that Alberta is the only province in Canada to have completely unrestricted election spending.

"In the last [two] provincial elections, the PCs outspent all of the other opposition parties combined by a 2:1 margin," he said. "And that doesn't include spending by candidates; those are just party expenditures."

Alberta also has very high donation limits—as noted, individuals, unions or corporations may donate up to \$15 000 in a non-election year and \$30 000 in an election year. Federal donation limits were changed in the wake of the sponsorship scandal, which saw Liberal-friendly ad firms receive millions in taxpayers' money, with the understanding that much of it would be donated back to the Liberal party. Now, an individual may only donate \$1 000 to a federal political party; corporate and union donations are banned.

According to Jansen, these large donations, along with unrestricted spending, means that come election time, "it's difficult for opposition parties to get their message out."

"It impairs the equity of the electoral process." ▼



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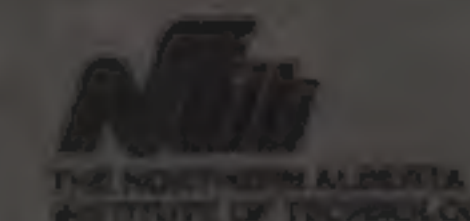
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PIA's conference hopes to begin Changing Alberta

IT'S BEST TO ACT LOCALLY AND THINK CONTINENTALLY, AMERICAN ENERGY EXPERT INSISTS

SCOTT HARRIS / scott@vueweekly.com

Energy is, as always, a hot topic in Alberta these days, from consultations on the oil sands to a review of royalty rates to another consultation on climate change to grumblings in the line at Tim Hortons.

But the **Changing Alberta: Pursuing the Public Interest** conference being held Apr 13 and 14 by local advocacy group Public Interest Alberta is bringing together leading advocates from across North America in hopes of moving beyond all the talk to a bit of action on energy and a range of other issues.

Conference speaker Tyson Slocum, director of the energy program for the Washington, DC-based organization Public Citizen, wants to bring Albertans the message that any meaningful action to address problems related to energy production here has to take into account what is happening south of the border.

"Anytime we're talking about Canadian energy policy we have to talk about American energy policy since we obtain so much of our energy from you guys," Slocum explained. "As long as we keep gobbling it at the rate that we do, it's going to make it difficult for Canada to try to reform its energy investments to try and be sustainable."

CONFERENCE

FRI, APR 13 (7 PM - 10 PM) &
SAT, APR 14 (8:30 AM - 5:00 PM)
**CHANGING ALBERTA:
PURSUING THE
PUBLIC INTEREST**
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\$150 FULL CONFERENCE

For Slocum, that means connecting the campaigns of public interest organizations in US with advocacy efforts here.

"So I'm going to be talking about the things we're pushing for to try reform our energy policy in terms of emphasizing more on reducing demand, improving fuel economy standards, moving towards alternative fuels, improving the investments in mass transit, improving investments in energy efficiency."

SLOCUM ALSO WARNS that Alberta shouldn't make the same mistakes he has witnessed in his country and cautions against the current talk about bringing nuclear power to the oil sands.

"Sure, nuclear power doesn't directly produce any greenhouse gas emissions—or significant ones—but it

produces a heck of a lot of highly radioactive waste and we have no safe or secure way to dispose of that," he said. "It presents brand-new giant environmental problems and we're not in favour of addressing one environmental problem—in this case, climate change—by introducing brand new environmental problems."

Slocum believes the real solutions to climate change and energy-related woes lie in creating alternatives that will wean people off of fossil fuels.

"One way to provide those alternatives is to finance these investments through either a windfall profits tax on the oil industry or by revoking all their existing subsidies and shifting that money instead into mass transit, renewable energy, energy efficiency—things that are actually going to result in some tangible alternatives being presented to folks."

Other conference speakers include Tony Clarke, president of the Polaris Institute; Annie Kidder, executive director of People for Education in Ontario and Monica Lysack, executive director of the Childcare Advocacy Association of Canada.

Separate tickets for the Friday keynote and the opening panel on Saturday are available. For full conference information, visit pialberta.org. ▼



READER LETTERS

CONTINUED FROM PAGE 4

through would be a huge thing that would for a period of time put all of your thoughts about yourself under serious scrutiny. However, it does not change the fact that all humans have the ability to examine why we do what we do; no matter who we are, it's a process that is absolutely necessary to becoming happy and healthy humans. Hearing about your experience solidified that for me, so I thank you for offering it!

ROBYN SACHS

AND THIS LITTLE HETERO DOES TOO

I just wanted to write and say that I loved the recent edition of your gay column ("Kids say the gayest things," Totally Gay, Mar 28 - Apr 4). I could really identify with it.

I am not gay but I am from a small town just outside the city, and when I have to go to mom's house for the Sunday dinner, I almost duck while I am driving through town. I don't know why I find it so scary to run into the friends I used to have but I will go to any length to avoid it. It's a bit strange isn't it?

Thanks again for the article!

AMI AMATO

LOSING THE BATTLE AND THE WAR

Regarding the piece addressing the eco-

nomics of the global drug trade ("Forget the war on drugs—it's really all about the money," Apr 5 - Apr 11): people need to face the fact that drug laws are the cause of "drug problems," which are in fact prohibition problems. Until there is a regulated market for adult drug use there will be no end to the casualties caused by a lunatic drug crusade.

No one was robbing, whoring and murdering to get drugs when addicts could buy all of the heroin, morphine, cocaine and anything else they wanted cheaply and legally at the corner pharmacy. A legal heroin habit cost less than tobacco addiction (50¢ per week) and "drug crime" was unknown. Search the historic archives in vain trying to find a robbery, burglary or assault associated with drugs when they were legal. The term "drug crime" is an invention of prohibitionists trying to cover the effects of their failed drug policy.

Unintentional opiate overdose deaths were extremely rare before drugs were outlawed. Almost all drug deaths before the Harrison Narcotic Act were suicides. Nowadays, Drug Czar John Walters tells us there are more than 30 000 accidental drug deaths every year. The term "drug death" is an alibi to cover the deadly effects of drug prohibition.

Proof that hardline drug prohibition causes drug crimes and drug deaths comes from the Swiss Heroin Maintenance Program, where addicts are supplied with cheap, pure heroin and cocaine. The Swiss have not had a single overdose death in the program and injection-transmitted diseases (HIV/AIDS, Hep C and so on) are now a rarity in Switzerland.

The criminal drug black market has vanished in Switzerland since the Swiss began providing addicts with cheap legal drugs. The success of the Swiss Heroin Maintenance Program in causing a more than 97 per cent reduction in addict crime in Switzerland is something drug warriors do not want to discuss.

Swiss policy has also resulted in an 82 per cent decrease in heroin addiction since 1990, which is unequaled by any American drug policy. Besides these concrete benefits, the Swiss report saving over \$100 per day per addict in lower police, incarceration and health-care expenses. The Swiss are so pleased with the results of Heroin Maintenance that they made this their national drug policy.

Using jail cells to treat addicts has not achieved similar success anywhere in Canada. Anyone truly concerned about the victims of drugs will work to end an immoral drug crusade that murders more than 30 000 people every year and spawns a multitude of criminal activity.

Ignorance and good intentions are no excuse for continuing a destructive drug crusade.

REDFORD GIVENS, Webmaster
DRCNet Online Library of Drug Policy

AND YOU SHOULDN'T GET STONED BEFORE DRIVING ... YOUR BOBSLED

As a Federal Medical Marijuana License Holder who is also married to one, I can tell you that marijuana is indeed a performance-enhancing drug ("Higher, faster,

stronger ... and higher," Apr 5 - Apr 11). Although I think pot should be legal for adults to use, if we take it off the list of banned substances, some athletes will take on the weekend instead of beer, whereas the wealthier or more connected athletes could save their career.

Cannabis is a well-documented anti-inflammatory, pain reliever and stress reducer. In large doses (especially when eaten), it could be used to speed up the healing of many sports related injuries. That could mean the difference between athlete X actually competing or not competing, which could drastically change the chances of athletes Y and Z getting the gold.

Competing in a city with dirty air? A few tokes will stop an asthma attack in under a minute. Butterflies in the stomach? Smoke a bowl.

Although some people find pot slows down their reaction time, other people find pot gives them a sensation of time slowing down or "time dilation" that can significantly speed up reaction time.

In the spirit of fair play, cannabis should definitely remain on the banned list.

RUSSELL BARTH

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108th Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles published in Vue Weekly. We reserve the right to edit for length and clarity.



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ISSUES

RICARDO ACUÑA / ualberta.ca/parkland

If you don't want to hear the answer, then you shouldn't ask the question. Likewise, if you are already convinced you have the solution, and nothing will change your mind, then don't ask for advice and input.

Of course, in Alberta during the Klein years, we became used to a slight variation on the above tenets—asking the right very narrow and carefully designed questions will ensure you get only the answers you want no matter whom you ask.

The current province-wide consultations on the future of Alberta's oil sands were inherited by the Stelmach government from their predecessors. The idea was to create a committee made up of industry, native leaders, government and environmental organizations to travel the province and gather input from Albertans about how development of the oil sands should proceed.

The first round of consultations wrapped up in the fall, and the committee released its interim report at the end of November. Now the committee has released a second document, listing over 100 possible options for strategies and actions in a variety of areas, many of which are in direct contradiction with each other. This second document is forming the basis for a second round of consultations, which is currently touring

the province asking for feedback on the list of strategies.

ON THE SURFACE, this is exactly what a consultation should look like. The committee has representation from a variety of stakeholders, the process is open and transparent with all proceedings and meeting minutes posted on the internet and the outcomes have not been predetermined.

The only question that remains is how much weight the government will actually give to the final recommendations of the committee. Three months away from the conclusion of the process, the answer to this question is far from clear.

Premier Stelmach has made it perfectly clear that he has no intentions of "touching the brake" on oilsands development. He has also said a moratorium is out of the question, and that he doesn't believe government should interfere with the pace of development determined by the market. Given that the pace of future development is one of the biggest issues before the oilsands committee, it would appear that the Premier has made up his mind on how to proceed regardless of what the committee might have to report.

Likewise with climate change and water use in the Athabasca—despite the fact that the oilsands committee is look-

ing closely at both these issues and will almost certainly bring forth recommendations on them, the government has decided to proceed with new legislation on both fronts without bothering to wait for the committee.

The government's decision to continue handing out new oilsands development permits in the midst of the consultation process gives a further indication of how committed they are to the process itself. As the committee tries to figure out what the appropriate level and pace of oilsands development is, the government's refusal to call a even temporary moratorium is ensuring that future development will continue to grow at the current break-neck pace regardless of the committee.

At this point, even if the committee were to recommend a serious slow-down in the pace of development or to suggest that oilsands extraction not grow beyond today's levels, the new developments that have already been approved would make it a moot point—enough permits have already been handed out to fully double current oilsands production.

THE SAD REALITY IS that, although the actual consultation process is an improvement over the window-dressing consultations of the Klein years, it would appear that the outcome will be no differ-

ent—a government with no interest at all in actually acting on what Albertans are recommending.

And there can be very little question as to what it is Albertans are recommending—a vast majority of presenters (virtually 100 per cent of the people presenting at the committee's recent Edmonton stop) are calling for a moratorium on new projects and a significant slowing in the pace of production. Albertans also seem to want serious action on climate change, significant reductions in water use by the industry, and an increase in the royalties paid in the oil sands.

All submissions and presentations to the committee will be posted online, which is a good thing because it will be easy to identify the huge gap between what Albertans want and what the government is prepared to do. As always, however, it will be up to Albertans to hold the government's feet to the fire and force them to act—otherwise, we will see no better results from this process than we have seen from any past consultations, and, when it comes to the oil sands, we cannot afford that. ▼

Ricardo Acuña is Executive Director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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Israel discovers that the 'rage of the Arab street' isn't so far away anymore

COMMENT

DYER STRAIGHT

GWYNNE DYER
gwynne@vuwweekly.com

Late last month, the Arab League declared in Riyadh that all 22 Arab countries are still ready for peace with Israel if it withdraws from all the Arab lands that it seized in the 1967 war and agrees to a just solution for the Palestinian refugees. It is a measure of their panic as they calculate the psychological impact of a forthcoming US withdrawal from Iraq (which will emerge as the first Shia-ruled Arab country in eight centuries) and the likelihood that western Iraq will become a Sunni Arab rump state dominated by fanatical Islamists.

The Riyadh offer essentially repeats a proposal for a comprehensive peace settlement that the Arab League first made five years ago at a summit in Beirut. At that time it was completely ignored by Israel, as Ariel Sharon was the Israeli prime minister in 2002 and had no interest in trading land for peace. He is gone now, but it is still very unusual in the diplomatic world to make the same offer again at a later date. It looks too much like begging. Why did they do it?

This is not a particularly good time to talk about peace to Israel, for Sharon's successor, Ehud Olmert, is gravely weakened by corruption scandals and the perceived failure of his war against Lebanon last summer. He is in no position politically to propose returning to Israel's pre-1967 borders—which would mean giving the entire West Bank and East Jerusalem to the Palestinians, and returning the Golan Heights to Syria—even if he were personally inclined to do so.

Olmert is even less likely to be interested in trying to sell Israeli voters on the Arab demand that Palestinian refugees and their descendants be allowed to return to their original homes within what is now Israel if they wish. No doubt he could negotiate a deal in which only token numbers of refugees returned if he were willing to yield on those other points, but it is as important symbolically in Israeli politics that *none* of the Palestinians whose families were driven out of what is now Israel in 1948 be allowed to return, as it is to Palestinians that they *all* be permitted to.

THE ARAB LEAGUE'S REAL reason for bringing up the Beirut offer again last month was that a number of key members are worried about the security of their own regimes after US forces in Iraq give up and go home. A few countries with



large Shia populations worry a bit about their loyalty, but the big concern everywhere is that Sunni Islamist extremists have gained immensely in prestige and popular support across the Arab world because of their performance against the American occupation forces in Iraq.

In virtually every Arab state, the main opposition to the regime is Sunni Islamists, and in many of them the relationship is already one of suppressed civil war. The American invasion of Iraq utterly destabilized the region—as King Abdullah II of Jordan warned in July of 2002, "All of us are saying, 'Hey, United States, we don't think this is a very good idea'"—and US defeat in Iraq is destabilizing it even further. In Syria, Jordan, Saudi Arabia and some of the smaller Gulf states—the countries nearest to the epicentre of the upheavals—and even in Egypt, there are grave concerns about Islamist coups, uprisings or even full-scale revolutions.

So now would be a good time to win the regimes some credit by doing a peace deal with Israel that creates a proper Palestinian state in the Israeli-occupied territories and lets at least a few refugees go home while compensating the rest. However, the very vulnerability that now persuades Arab regimes to revive this proposal automatically makes it less attractive to Israelis. How can they be sure that the Arab regimes they make the deal with will actually survive long enough to make such a deal worthwhile?

Aluf Benn of the newspaper *Ha'aretz* put it plainly about a year ago: "Israel

could always do business with Arab dictators; (they were) a barrier protecting it from the rage of the 'Arab street'. That was the basis of the peace agreements with Egypt and Jordan (and with) Yasser Arafat and his heirs ... but those days are over. Henceforth Israel will have to factor into its foreign policy something it has always ignored—Arab public opinion."

INDEED, ISRAEL MAY SOON have to deal with more regimes that fully reflect the "rage of the Arab street," as it is already dealing with (or rather, failing to deal with) the Islamists of Hamas, freely elected in the Palestinian occupied territories over a year ago. Such governments would not be interested in making new peace agreements with Israel or even in maintaining existing ones.

So the quite genuine offer of the Arab League will be ignored, not just because the current Israeli government wants to hold onto most of the settlements, but because no Israeli government would accept the deal the Arab League is offering unless it could be sure that its key partners on the other side were capable of carrying out their part of the deal. It cannot be sure of that any more. The repercussions of the Iraq fiasco are just beginning to unfold, and nobody knows what the Middle East will look like five years from now. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.

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Fearless prognosticating! Plus: Flames still suck!

HOCKEY IN THE BOX

DAVE YOUNG AND TB PLAYER
inthebox@vancouverweekly.com

Oiler news in brief: The playoffs are starting. The Oilers are watching. The team will be picking sixth in the Entry Draft with two more first round choices. The Oilers finished the season with a win over Calgary. Strangely enough, the Oilers were losing that game until the Calgary PA announcer confirmed the Flames were bound for the playoffs. TB and Dave move on from the debacle and go over the Eastern Conference matchups.

#3 THRASHERS VS #6 RANGERS Europeans abound! Atlanta is led by Marian Hossa, Vyacheslav Kozlov and Ilya Kovalchuk, with Kari Lehtonen between the pipes. New York features Jaromir Jagr, Michael Nylander and Martin Straka, with Henrik Lundqvist in net. Needless to say, Don Cherry probably won't be watching this one too closely, although he will be happy that one of these Euro-teams won't get any further than the first round. These teams match up well but the difference could be special teams with the Rangers holding an advantage when either up or down a man. They're also a much tougher team (read: dirty)(further reading: Sean Avery) than the Thrashers and could intimidate them over a seven game series. TB (TB's Prediction: Rangers in 6; DY's Prediction: Rangers in 7)

#1 SABRES VS #8 ISLANDERS Smytty! This looks like the most lopsided matchup of the playoffs with the high-flying, league-leading Buffalugs taking on the last team to gain entry into the Stanley Cup playoffs. Sound familiar? Recent Oilers Ryan Smyth and Marc-Andre Bergeron will have to teach Alexei Yashin, Miroslav Satan and the Isles how to do to Buffalo what the Oilers did to Detroit last spring. It won't help. It won't work. Smyt-

ty's post-Oiler playoff adventure will be done with plenty of time to join Team Canada for the Worlds. DY (DY's Prediction: Sabres in 4; TB's Prediction: Sabres in 5)

#4 SENATORS VS #5 PENGUINS All this and Georges Laraque! Perennial playoff duds take on an up-and-coming Penguin team featuring the youngest player to ever win the scoring race. The Senators feature a wide array of scoring talent and a pretty decent team defence but goalie (Sugar) Ray Emery is a bit of a flake. The Penguins' version of defence is to just make sure they score more than they let in and often leave poor Marc-Andre Fleury to fend for himself. Both teams ended the season pretty well and this could be a long series. But if Sid Crosby, Ev Malkin and Jo Staal get to Emery early the Sens will be toast. TB (TB's Prediction: Pens in 6; DY's Prediction: Sens in 6)

#2 DEVILS VS #7 LIGHTNING Crazy Lou's Jersey Emporium of Fired Coaches! The Devils still play great playoff hockey. Tampa Bay won a Stanley Cup only notable to this guy in that they beat Calgary to do it. John Madden, Jay "Shoulders" Pandolfo and whatever other shutdown guys Lou Lamoriello throws over the boards will keep Tampa's three hot forwards (Brad Richards, Vincent Lecavalier and Martin St. Louis) off the scoresheet. And that Martin Brodeur guy will also help out. He's pretty good. DY (DY's Prediction: Devils in 6; TB's Prediction: Devils in 5)

THE HEALING POWER OF HOCKEY With this awful season over and the pain of watching the Oilers struggle dead and gone, Heather and I finally agree on one Oiler-related truth. We're both equally glad this season is over. We agree for very different reasons, but we're equally glad. DY

THE ONGOING SAGA OF...

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LAST WEEK: MURDER AT RED BIKE. THIS WEEK: WHO DUNNIT? PART 2

SO... LET ME GET THIS STRAIGHT! BROAD GETS BROADSIDED IN BROAD DAYLIGHT AND NOBODY SAW NOTHING?

WELL... WE WERE ALL KIND OF...UH... DISTRACTED

OH REALLY... DISTRACTED EH? WHAT A PACK OF CANDYASSES! WHAT THE HELL WAS SO DISTRAHHHHHHH..

HOLY CRAP! IS THAT REDBIKE'S NEW SPRING LINE-UP OF RIDEST? SWEEEEEET!

SIR! SIR! YOUR ARM IS ON FIRE!

NOT NOW KID, THE SHINY NEW BIKES ARE HERE!

IN THE NEXT EPISODE: FINDING THE KILLER! PLUS: THIRD DEGREE BURNS!!!

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CONVINE HOWARD

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She's weightless now, my aunt, dust back to dust, but I feel heaviness. When death comes to pluck out of your circle, all kinds of thought sprouts in its wake, thought about the institutionalization of our lives from birth to death and almost everything in between, including the institutionalizing of our health care.

I quoted Ivan Illich last week, in the context of our right to choose our own medicines, but left out the last of the liberties he claims for himself—the right to “die without diagnosis.”

Again, and dark as it sounds, I have to say that this sounds reasonable to me. (I'm a ray of sunshine today, I know). But I've seen too much. The path of illness leading to death in those I've lost over the years looks impossibly long and painful to me, and though we have little control over whether cancer or something equally devastating and fatal will strike—seemingly less than ever in our toxic world—I'd like to have the option of choosing my own path to the end.

At the risk of robbing the inherently optimistic of hope, I'm going to review the realities. First there is the shock of diagnosis, surgery and chemotherapy. Then there is the agony of being a shell of your former self. Then there is the waiting, waiting, waiting, the anxiety and the banking on odds that are all too often

not great.

Then, sometimes, your hair grows back and you have a few, or even many, good years. But if the cancer recurs, you face going through that hell again. And then, finally, when all options have been exhausted, there is morphine-induced nothingness.

I DON'T PLAN TO GO anytime soon, but when I do, I plan to exercise my right to do so without diagnosis, my right to avoid conventional treatment, my right to listen to the intuition of my body. I'm not obligated to confirm what I already suspect with a battery of invasive tests, make the results public, face difficult decisions and then defend my choices.

Our laws acknowledge this, but when faced with a loved one wanting to exercise their right, someone wanting to pass on a visit to the doctor or a course of treatment, we have trouble with it—eyebrows go up, way up, and for those

in closest proximity, manipulations usually begin.

To the whispered “isn't that a little selfish?” comments, I have this: possibly, or not, depending on the circumstances. Sometimes it is selfish to ask others watch us travel the path of treatment and suffering. Sometimes selfish is fair. And sometimes what is unfair is refusing to respect the wish to avoid modern cancer treatment and asking the victim of illness to be selfless.

It's very personal, and for those up for the fight, more power to them. Many with the necessary motivation and optimism—and a decent prognosis—do well. But I have seen modern chemotherapy treatments potent enough to kill the strongest of spirits, and wonder if some of them might just have the power to kill even the healthiest body, let alone a cancer-tormented one.

For those who feel like they've had a good run, though, however short it might

seem to others in this day of almost-eternal life expectancy, should we not respect the desire not to know, not to be worried, not to be treated?

It is not a crime to decline aggressive interventions; it is not a crime to know the diagnosis alone is defeating for those of us less inclined to optimism and hope. And it's not a crime to be realistic. There are many ways of being, and of no longer being.

I'D LIKE TO SEE US focus on stopping the madness of the mass poisoning we're currently engaged in, instead of on the endlessly futile search for a chemical cure. I'd like to see us put our energies into putting people in power who understand that while we're destroying our earth in the name of economics and progress, we're also killing ourselves.

We dump chemicals of all kinds into our bodies, we subject ourselves to

stress, we believe that doctors are magicians and can undo any kind of damage and we insist that all of us, whether we have faith in it or not, subject ourselves to modern medicine. It seems both stupid and cruel to me.

Cancer is always impossibly hard, but I think the way we approach it makes it harder yet. And though I can't control what junk is dumped into my food and air and water, I can choose what kind of treatment I will accept, what kind I will refuse and what constitutes a reasonable quality of life to me.

And I can permit myself space to be sad when circumstances call for this, permit myself transitions of fatigue and grief instead of Prozac-ing myself out of every depression just to enable a continual plowing through without missing a beat.

Both life and death are being cheated of dignity with our approach; both deserve more. ▽

TOP 10 RINGTONES

1) Avril Lavigne -

2) ...

3) Finger Eleven -

4) Smack That feat. Eminem -

5) Nelly Furtado -

6) ...

7) Lips of an Angel -

8) I Wanna Love You -

9) Fergie -

10) Eminem -

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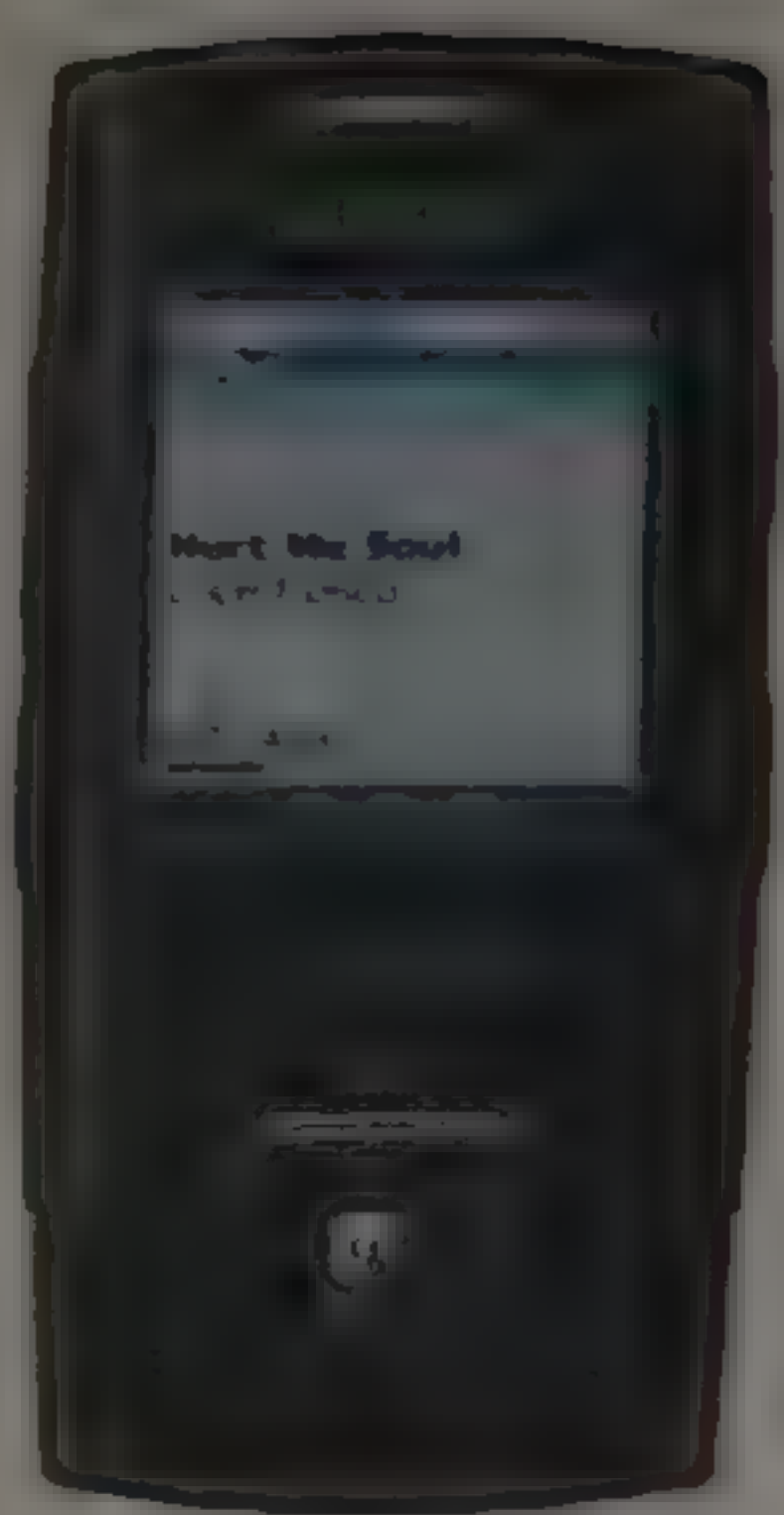
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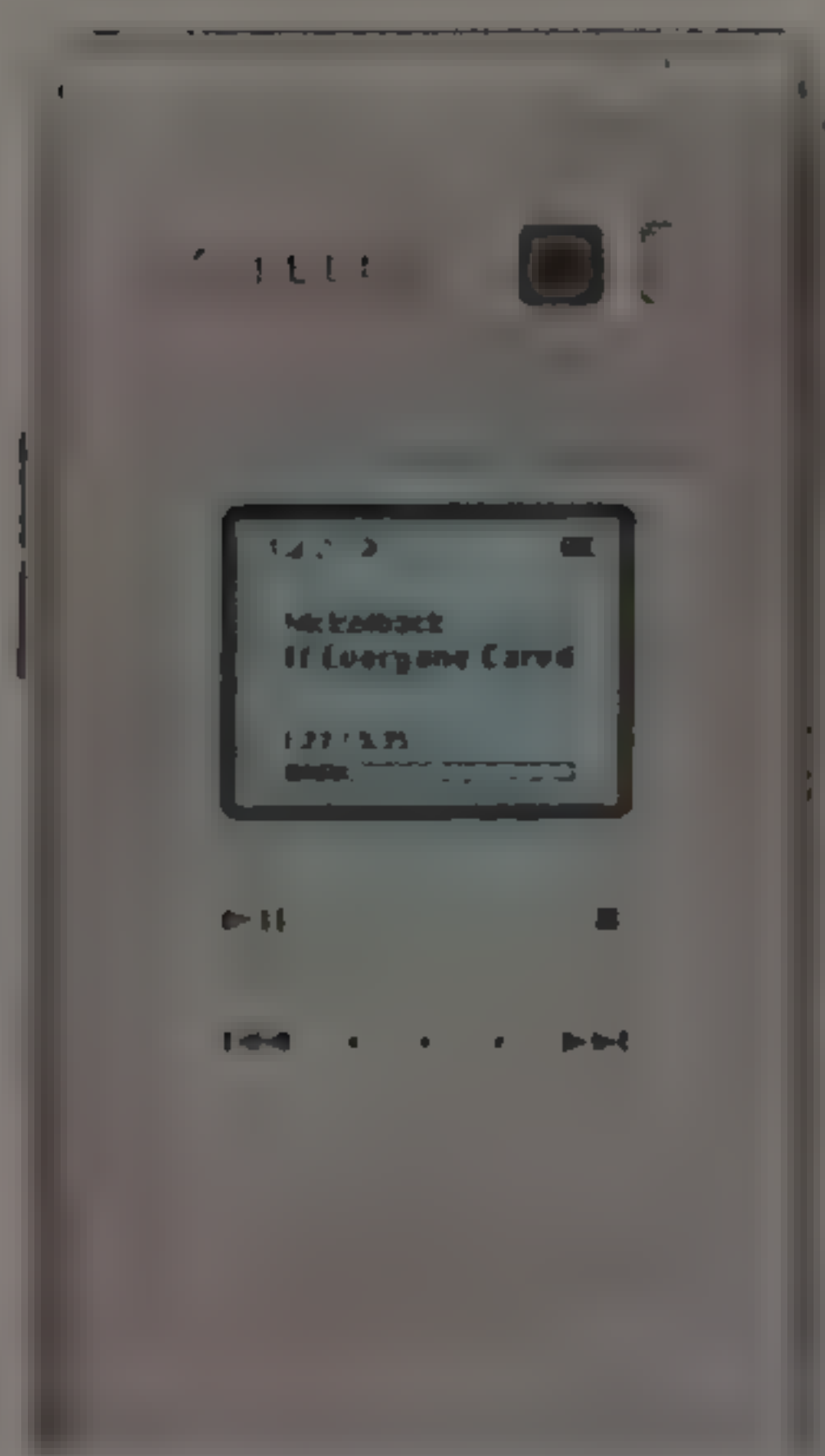
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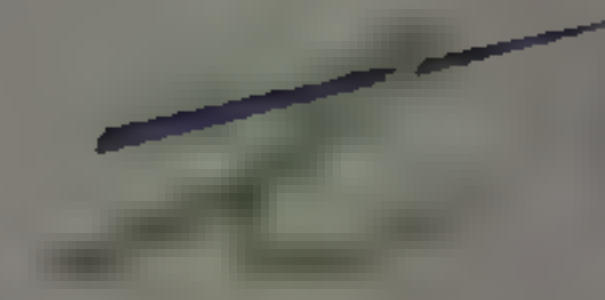


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RANDOM
DISPATCH
DARRIN ZENK
dispatch@vancouverweekly.com

"Be aware of your breath as you relax ... relaxing your thighs, your hips ... your abdominal muscles ..."

Oh no, lady. No. We don't want that. This may be Hatha Yoga for Beginners, and we're here to get to know our bodies, and it's not a performance, and nobody's judging us, but I guarantee there's be an awful lot of judging—and an unwelcome degree of body-knowledge—if the stern fist of abdominal discipline were to unclench and this caucus of dissident sashimi allowed to voice its opinions. Now is not the time for a policy of openness; I'll relax everything else, hang like a simple natural-fibre robe from the iron hook in my guts, but I can't relax my abdominals.

What was I doing, scarfing down \$20 worth of raw fish half an hour before my first-ever yoga class? Acting from desperation, blood-sugar necessity. See, I'm knocking two items off the Hippie Checklist this week: my first yoga and my first herbal cleanse. No bread/flour products, no sugars or sweeteners, no dairy, no fermented products (vinegar, soy sauce, beer [sniff], wine [sob]), no tropical fruits ... plus, my girl and I decided we'd go fish-tarian for this one. The theoretical meal options are endless and wonderful; our practical reality has been salmon and rice.

It's actually quite an easy and rewarding diet to more-or-less stick to, especially once you manage to will your head and body out of the fat-sugar-salt-starch lever-pushing of the instant-food reflex and start thinking of food earlier than 30 seconds before hypoglycemic coma sets in, but today I'd neglected to restock my cubicle's larder with almonds, cashew butter and the brown-rice cakes I'd once been so enthusiastic (I'd actually exclaimed, "Ooh!" and "Yum!" when I found them in the organic aisle) about. And so, when those big, beautiful menus presenting all that fresh, tasty fishflesh were put in my



shaking hands, all the yogic dietary advice I'd diligently wikied was forgotten as easily as it'd been gained.

I WISH I'D BEEN SMARTER on the food angle, because some of these poses feel really great underneath the agony; you can almost *hear* the office demons being driven out of my hunch-crunched lower back, evicted from my gnarled slacker shoulders. It'd be great to really relax and lean into them; unfortunately, many of them involve pointing my ass directly at a roomful of kindly strangers. I'd hoped the fish wouldn't disagree with me so violently, but underestimated the magnitude of combat operations involved in Operation: Intestinal Freedom. A few little cheats on the weekend—celebrating Christ's victory over death and my fiancée's victory over the living death of not having your awesomeness acknowledged—had set the purification program back, and the daily 12 tablets of cleansing herbs were on the counteroffensive.

There's regret, there, even after all the perfectly reasonable justifications for blowing the cleanse in half with a double-shot of heavy food and liquor. I feel weak and gross and foolish, yeah, but

worse is my frustrated curiosity; we were on Day Five of a 12-day program when we stepped outside the dietary guidelines, and just that afternoon I'd rushed urgently to the can at IKEA—a traditional part of the IKEA experience, with or without a gutful of loose-change hotdogs—and my business *smelled like flowers*. What would have happened in seven days had I not joyfully smothered that gastrointestinal garden with a herbicidal compost of Panago and Carlo Rossi? Would I have gained ... *superpowers*?

Anyway ... yeah. Here we see in action the key pitfall of a healthy, conscious, engaged, aware lifestyle: you can't shut up about your hippie shit, because it's all you can think about. This past week, if my mind wasn't on what was going into my body, it was gleefully analyzing what was going out. Sorry everybody: I'm going to listen to this friendly contortionist with the perfect skin and focus on my breath, on what's going on with my body in this moment.

Oh, right. That. Well, I understand now what my girl was talking about when she said that yoga practice can actually add hours to your day, because it feels like I've been here *for a million years*. ▀

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SKINNY LEGS AND COWGIRLS / 16

GREAT HEAD / 17

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A black and white photograph of a room. A large, dark, abstract painting is mounted on the wall. To the left of the painting are three small, circular framed pictures. Below the painting is a long, low, patterned rug. In the foreground, a person is lying on the floor, partially obscured by the rug.

JENNIFER MARIE LEWIN / jennifer@vibeweekly.com

Our family journeyed to the **O Forcado** fado house, hidden away in a side street of Portugal's capital, for an evening of food and music. O Forcado means "bull wrestler," so it wasn't surprising to see photos and memorabilia of Portuguese bullfighting. The

THU TUE 10 2AM
O FORCADO
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BAIRRO ALTO, LISBON
346.8579

O Forcado had a menu to browse for snacks, but offered a very reasonable three-course meal with wine (or non-alcoholic substitute) with the show for 34 euros per person. Our table was set with vinho verde Mateus, a unique Portuguese green

SOME FRESH BUNS arrived at our table, accompanied by a traditional Portuguese peasant soup. The creamy broth was thick with layers of carrot, cabbage, potatoes and turnip. Slightly spiced with cilantro, it warmed our stomachs on the rainy evening.

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GRANT SQUIRES / grant@vancouverweekly.com

Sunglasses smiling people sat in shafts of sunlight while shadows from buildings cast a cold geometry across the downtown strip. When the springtime sunshine is out for its first stint, the hours seem to pass so quickly. I realized that I had lost track of the day of the week again. Most people try to wring every last drop of light and warmth from the start of this fickle season and we were no exception.

We decided on breakfast well into the afternoon. A couple of old friends and I walked a few easy blocks down Jasper Ave to the conveniently-located **Commodore**, where an all-day breakfast called and prospects for good atmosphere were all but a certainty. I've frequented "the Commie" off and on for a couple of years and never once did it lack good vibes or delicious breakfast selections.

The Commodore's old-school, yellow- and brown-painted letters on the windowed front proclaimed that our quest was at an end. I was still musing over the days I missed this week, but finally let it go. By the time I figured out where the week had gone, it would be over, so we talked instead about our appetites as we filed in.

Tables seating four ran the length of one wall and two glossy half-circle tabletops sat a few feet away. Seven short steel stools with cream-coloured vinyl covers were secured firmly to the linoleum floors around the half-circles, which bent out from the drink and dessert coolers on the counter running the length of the other wall.

A couple of small groups smiled while making broken conversation over late-afternoon lunches and early dinners; a riotous handful sat at the back tables, playing cards and laughing; a 30-something couple argued with and over their fussy child, who



DINER MON - FRI TO 7 PM, SAT - SUN TO 2 PM
THE COMMODORE
10712 JASPER AVENUE
423.3954

looked far too old to still be in that stroller. The lethargy of winter had melted with the snow cover and the

locals were out doing anything at all in the cursory good weather.

AFTER ASKING FOR a coffee and a couple of chocolate milkshakes (\$3.25), we chatted while surveying the Commodore's varied menu. Side orders,

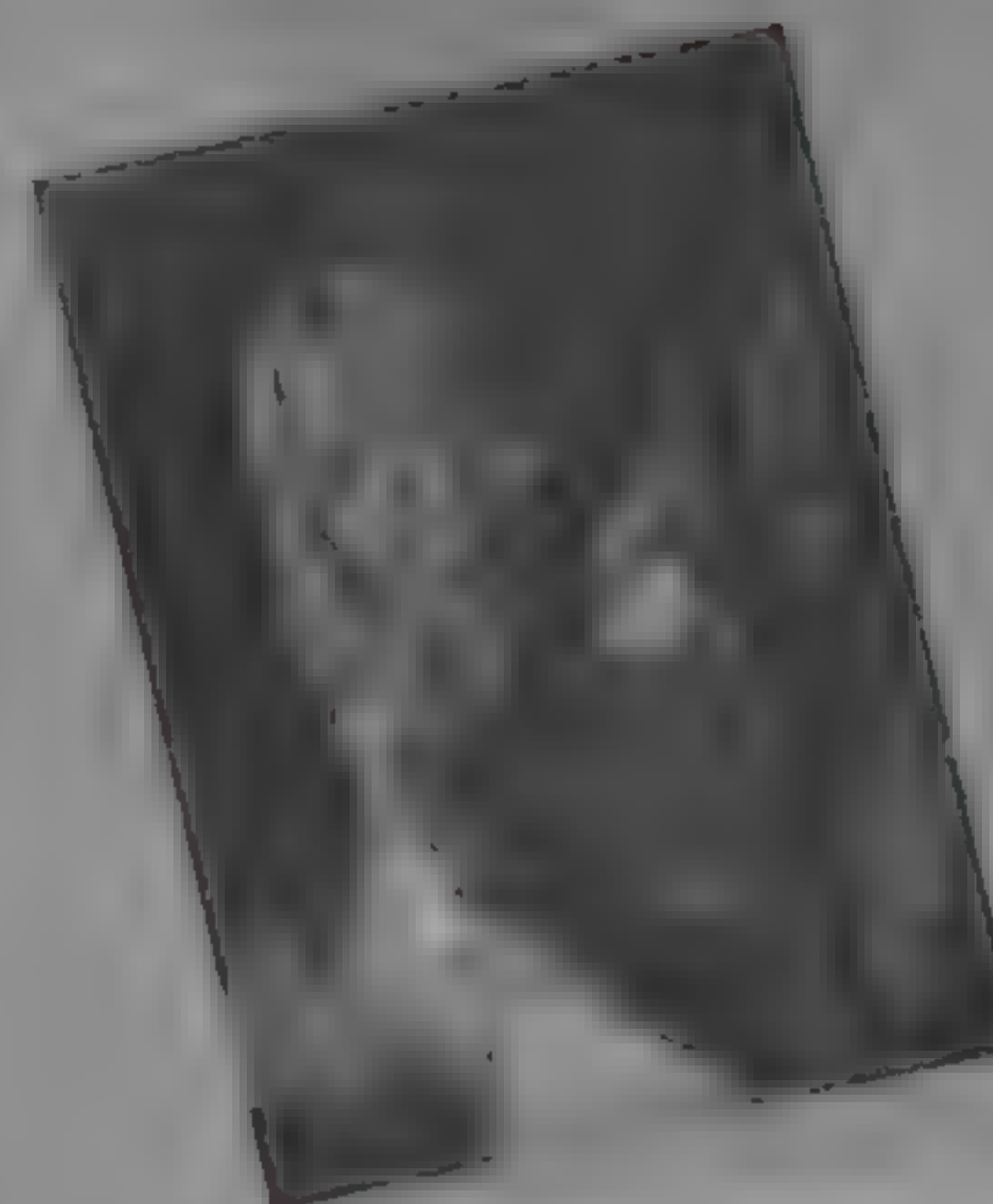
CONTINUED ON PAGE 15

JUNO

O'BYRNES IRISH PUBS SENDS OUT THEIR
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ON HER RECENT WINNING OF A JUNO AWARD

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ELLA JAMESON / ella@vnuweekly.com

"I like to eat anything, but I would not eat anything smaller than a diet." —Tom Robbins, *Skinny Legs and All*

I can't resist a restaurant with a cool name: especially if it's a tiny, independently owned restaurant off the beaten track.

That's why I had to check out **Skinny Legs and Cowgirls**, an unpretentious five-table hole-in-the-wall that opened only four months ago in the Boyle Street neighborhood. Set in a strip mall between two high-rise condos, its funky hand-painted sign reads "Skinny Legs and Cowgirls. A Sort-of Bistro. Organic."

And that's what it is. It's a great little bistro that serves no more than 18 people at time. They have no problem keeping the chairs warm. When a friend and I arrived at 7 pm on a Friday night, co-owner Amy Kellock flashed us a big smile and cautiously asked, "Do you have a reservation?" We did, and she sighed in relief. She'd already turned away four parties that evening.

Amy seated us at a comfortable table for four and gave us a copy of the handmade drinks menu entitled "Wobbly Legs and Tippy Girls." Amy's approach to her beers, however, was more laid-back. When I asked about them, she pulled open the nearby fridge and read out the various bottles that adorned the well-laden shelves. "I've got one bottle of Corona," she said brightly, "and hey, this is a new one I just picked up. You should try

ORGANIC

THE SKINNY LEGS AND COWGIRLS
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AZUSA, CA 91702

it—it's wonderful."

As I looked around the room, I decided that the place was an advertisement for a certain unnamed Swedish furnishing store. I even identified the tables, chairs, curtain rods, and shelving from my own shopping sprees. The décor worked well, though. Pine simplicity played off the crimson-red walls and dim lighting accented the candles and shimmering curtains.

In the kitchen, co-owner and chef Susan Kellock (who happens to be Amy's mother) was busy generating the heady aromas that infused the restaurant. Working with a small team in a space slightly larger than a refrigerator box, she balanced the creation of appetizers, entrées and sides.

Handling everything south of the kitchen, Amy's hands were full taking orders, juggling drinks and enthusiastically describing desserts. She was a phenom, and as I watched her flit about the room, I was glad she only had five tables to look after.

WHEN SHE ALIGHTED ON our table, I ordered a glass of the velvety, medium-bodied Grant Burge Miamba Shiraz (\$10). My friend ordered the "Princess Ly-Cherry" concoction of

Sky vodka, lychee liqueur, sour cherry and a splash of raspberry juice served in a martini glass (\$9). Ultimately, the drink turned out to be a bit too sour for his liking.

Neatly printed on a chalkboard above the bar, the day's specials included a rack of lamb, striploin steak and rosemary-skewered pork tenderloin, all served with a medley of vegetables. Each was meant to be shared.

In fact, virtually everything on the menu was meant for sharing. The generous plates of coconut rice and polenta offered more than enough for two

people, as did the meat selections like tiger prawns, chicken and sausage. My friend and I opted to share a Caesar salad (\$10.95) and a plate of papas con leche (\$12.95), then added a plate of chorizo sausage (\$13.95) and a serving of Franco Pollo (\$15.95).

Despite the proximity of the tables, the cosy atmosphere promoted a feeling of privacy and we enjoyed some light gossip while sipping our cocktails and allowing the day's work to slide to the recesses of our minds.

Before long, our Caesar salad arrived. The generous bowl of

romaine lettuce was tossed with Amy's own dressing, then topped with homemade croutons, fresh Parmesan cheese and finished with a decorative ring of parsley leaves. The salad was light and delicious, building anticipation for the oncoming dishes.

When I had the chance, I stopped Amy in mid-grin and asked her about the name of her restaurant. She confirmed what I had suspected: she's a long-time Tom Robbins fan, and simply had to incorporate the titles of a couple of her favourite novels.

Shortly after we finished our salad, our table began to fill with platters of sausage, chicken and potatoes. We began scooping from each dish with the large ladles provided.

The papas con leche were sautéed with onions, peanuts, feta and chilies, resulting in a decadent plate of carbohydrates in a sinfully delicious cream sauce. The chorizo had been similarly sautéed with onion, tomato, cilantro and red wine for spicy slices of pork heaven. Finally, the Franco Pollo was prepared with onion, tomato and lemon, and finished with a thick, fresh cream. The cubes of tender chicken were succulent in the velvety citrus sauce.

We ordered another round of drinks: more wine for myself, and a minty Mojito (\$5.50) for my friend. By this time, Amy was not so much flitting around the room as all-out flying. It was clear that she could use some help, and at one point gave us that "oh yeah—your drinks" look that said she had totally forgotten.

When our drinks finally came, my friend found that the Mojito was perfectly balanced and a much better choice than his first cocktail.

Although Amy had described her desserts in great detail, after 15 minutes we realized that we weren't going to see our apple crisp. In true restaurateur spirit, she promised a free apple crisp next time we visited. I'm certain we'll take her up on that offer.

If you are lucky enough to get a reservation at Skinny Legs, ask for whatever the chef is preparing special for the night: you won't be disappointed. Just make sure you have an early reservation—this place is so hot it sizzles. ▽



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SUDS! GREAT HEAD

JASON FOSTER
greathead@vueweekly.com

Imagine you are a 23-year-old engineering grad, looking around for opportunities. You like drinking beer—so how about opening Canada's first brewpub in a National Park? Brett Ireland did, and it worked.

"I never brewed a batch of beer in my life—not at home, not anywhere. But I liked beer and thought a brewpub was exactly what Jasper needed," says Ire-

land. His dream came to life 18 months ago when the doors opened to Jasper Brewing Company, his \$1-million restaurant complete with a secondhand British brewing system in the basement.

"There are a lot of restaurants in Jasper," notes Ireland. "To make a go of it, I needed something to help me stand apart. That was where the beer came in."

His brewing system is small and straightforward. Beer on tap comes straight from the conditioning tanks with no need for kegs or bottling lines to add cost and labour.

Completely self-taught, Ireland is the brewmaster. "I just started reading a lot of textbooks," he admits.

He keeps eight beers on tap at all times, with a wide range of styles from a basic blonde ale to a hoppy India pale. Not all are classics, but each will appeal to a subset of beer drinkers.

For the conservative set, try Fire Brigade Ale for a basic golden ale without much going on, or the soft, rounded Liftline Cream with a sweet finish. The B-Hill Pils is pleasant, but needs more robust hop bitterness.

The most unique is the Honey Bear Ale. This yellow honey blonde tastes remarkably fresh and soft, with a hint of earthiness. Its secret is a touch of coriander in the boil, which lightens the palate and accentuates its fruity qualities. The beer is certainly brewed with a deft touch.

More adventurous types might go for the 6060, which has the potential to be a marvelous sweet stout with a little more roundedness and malt complexity. Probably the best beer on offer was the Black Pilsner, which is not black but reddish-amber. It is a nicely balanced beer with a rounded quality, offering both sweet caramel malt with soft German hop bitterness.

Jasper Brewing Company is a brewpub with a lot of potential. Not bad for a 25-year-old engineering grad with no brewing experience. ▀

in by Apr 30 to enter!

DINE OUT FOR LIFE On Apr 26, participating restaurants will donate 25 per cent of every food bill to Living Positive. Help those living with HIV/AIDS by having a fabo meal. When making reservations, say you're "Dining Out For Life." Visit www.DiningOutForLife.com for more info and a list of participating restaurants.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email dish@vueweekly.com or fax 426.2889.



FOOD NEWS! DISH WEEKLY

GOLDEN FORKS CHALLENGE Got any predictions for the May 10 Golden Forks Challenge? Send them in to dish@vueweekly.com and we'll put together a prize package for the Nostradamus that makes the best guesses. Get your entries

Cast your ballot!

Let your tastebuds decide!

Eat!

Maybe its the perogies that practically melted your mouth. Maybe its the samosas that sent your senses into orbit. Maybe its the chocolate creation that lives on in your memory and calls out to you every time you eat out. Edmonton has it all.

Vote!

Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 9th Annual Vue Weekly Golden Fork Award. Read the results - and more - on May 10th. For your ballot to count, you must give answers in at least ten categories and include your name, address, and a daytime phone number.

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- Salads
- Breads
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- Venison
- Sushi
- Tapas
- Pub Food
- Dim Sum
- Sandwiches
- Hamburgers
- French Fries
- Wraps
- Pizza
- Desserts
- Chicken Wings
- Best Sweets
- Snacks (pretzels, bagels)

best restaurants

- Best Rest. (Fine Dining)
- Best Rest. (Mid Price)
- Breakfast
- Bakery
- Coffee Shop
- Tea Shop
- Deli
- Bavarian
- Greek
- French
- Italian/Pasta
- Chinese
- Thai
- Japanese
- East Indian/Tandoori
- Mexican/Latin American
- Steakhouse
- Seafood
- Vegetarian
- African
- Juice Bar
- Continental

other bests

- Best New Restaurant
- Pre-theatre dining
- Restaurant for lovers
- Innovative menu
- Wine list
- Beer list
- When you only have \$10
- When going solo
- Late night/all night
- Weekend brunch
- Best service
- Sports Bar
- Best Patio
- Best Hotel Restaurant
- Ultimate Dining Experience
- Best Independent Wine Store
- Best For People Watching

This is your official ballot. Send it in!

Name:

Address:

Phone # (daytime):

Mail answers to:

Vue Weekly's 9th Annual Golden Fork Awards
10303 108 Street
Edmonton, Alberta
T5J 1L7

or FAX: 426 2880
or email: fork@vueweekly.com



Entries must be received no later than 6 pm, May 4 2007

Non-Edmonton entries, 1 entry per person. Any entries with identical writing to another will be discarded. Standard contest entries also apply.

This year VUEWEEKLY will offer two awards in each category. One for independent and one for chain.

*Chain will be defined as non-Edmonton operated or locations in other cities (exceptions may exist)

*Chain may not be awarded in all categories (Do you know of any chain African restaurants?)

FREE FOOD!



Look at this symbol! Any restaurant advertising with this symbol wants to be considered by our readers when they vote for Vue Weekly's Golden Fork Awards to be announced on May 10, 2007. The ballot will appear in our April 12, 19 & 26. It asks you to vote for Edmonton's best on our Eighth Annual Reader's Choice Awards for over 50 best food categories.

So watch for the symbol and sample the best of Edmonton's restaurants before you vote. There are great prizes to be won by readers who participate. To make it even more exciting and easier to you and your friends to 'taste test' the fare of some of these establishments, you can win free gift certificates from some of the city's best places for eats.

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Our dinner was interrupted by the evening strains of a fadista. Typically, the less experienced singers start the evening, leading up to the most highly regarded. Although I didn't understand a word of Portuguese, the longing in the song came through loud and clear. Just as abruptly as it began, the music ended, the lights came back on and we were served our main course.

We had a choice of two entrées: either hake fillets or roasted pork, with rice or fries on the side. Hake is a lean fish, less than one per cent fat, and is often dry when prepared incorrectly. My tender hake fillets were encased in a light, crispy batter and broke away easily with a fork. The side salad and steamed rice complemented the fish, though were not outstanding in their own right.

Pork is usually quite flavourful in Portugal; Iberian pigs often feast on rich acorns and truffles found in the groves of cork trees. This particular roast did not disappoint. My husband enjoyed his meal but gladly accepted some of my fish in exchange for his meat.

Another fadista approached the stage, more passionate and dramatic than the last, as we were served our coffees and desserts. Coffee is an art form in Portugal, taken quite seriously. It is always served espresso unless requested otherwise. For those that do not want to put hair on their



chests, a café con leche (espresso with milk) is recommended.

I knew that our dessert would be rich and toothsome, so I stuck with my full-bodied espresso. Each region in Portugal has a dessert specialty, usually egg-based, so this evening's decadent crème caramel did not disappoint. A rich custard flan was layered underneath a dark, vanilla-flavoured caramel top. Using whole eggs, cream and sugar, this dieter's nightmare was dessert heaven.

As we enjoyed the last few bites of our meal, the fadistas approached our table to sell CDs. My husband argued, "The CD will never sound as good as being here, you know."

"The crème caramel will never taste the same either," I replied. "Does that mean that you don't want me to try to make it at home?" Triumphant, I accepted 20 euros from the man sitting across from me and bought a CD.

Now all I need is a good recipe ... ▽

THE COMMODORE

CONTINUED FROM PAGE 15

sandwiches and full steak dinners balanced out a couple dozen Chinese selections and, of course, the all-day breakfast.

On most of my past visits, I'd stop by the Commie only to thumb through a book or one of Edmonton's many redundant daily papers while enjoying a simple cup of coffee. There was nothing entirely special about the pot-brewed Columbian, but small porcelain cups go for just a buck and a quarter, with free refills to boot. The sensation of a coffee in a classic hole-in-the-wall diner remains alive and well.

The milkshakes were made with a machine that was nearly as old as the place itself, echoing the rest of the unique décor in the restaurant. Syrup and scoops of ice cream were mixed with chocolate milk for a thick and tasty, albeit simple, shake.

For our late breakfasts, two of us decided on hot cakes with bacon, and our third asked for French toast with eggs, all for \$4.75 each. We also requested an extra egg (\$0.85), two sides of toast with jam (\$1.25) and a side of bacon (\$0.60). Having finished the delectable shake already, I asked for a refill on the coffee and a large glass of orange juice (\$1.50).

The radiant staff attended briskly to all our needs, moving easily about the busy eatery beneath plastic hanging plants and lamps suspend-



ed from the ceiling. The lime green and wooden furnishings complemented the soft pink and white of the walls that extended down on to the patterned floor.

Before I noticed, my coffee cup was filled once more and a tall glass of juice joined it on our table. We talked about summer plans that seemed so close now and how grateful we were for a break in the dreary weather. Our spread hit the table only minutes later. The browned tops of French toast and hot cakes steamed and the smell of fried bacon and eggs prompted the urgent hunger that isn't fully manifested until a meal is actually in front of you.

We doused our plates in maple syrup and began to butter and carve into our pancakes, switching tasks only momentarily to roll a strip of tender bacon around a king sized bite and consume it. Both French

toast and hot cakes were soft and fluffy, coming in stacks of three; the firm, over-easy eggs were tasty and the savoury bacon achieved the desired crispness. Strawberry jam spread on hearty slices of toast complemented the meals, which were quickly devoured amid the excitement of the little café's crowd.

The diner has been run by its founder's family since it opened in 1942. Willy and her husband Dave have run the restaurant since 1997 taking over from Dave's parents. His grandparents lived above the diner until the end of the '60s. Surviving a fire in 1971 and decades of ups and downs, the Commodore watched Edmonton grow from only 90 000 people to 10 times that many. Through it all, generations of customers have known where to find an affordable and convenient breakfast. ▽



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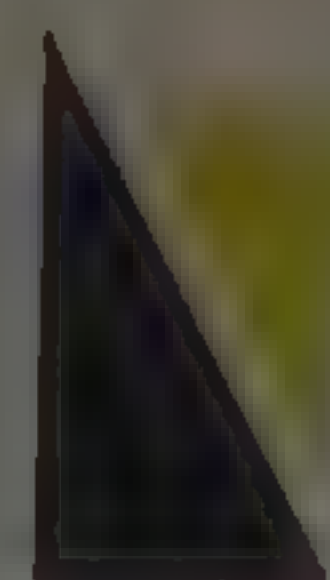
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Welcome to the First Newsletter of the Edmonton Chapter of the Canadian Liver Foundation

Welcome! This is the very first issue of our quarterly newsletter and we hope that you will find what we've put together entertaining and educational.

To take care of a few housekeeping notes, we encourage you to check out our national website at www.liver.ca for more information about us. The site includes information on liver health and liver disease as well as pages for each province to list upcoming events. You are also

able to make secure on-line donations through this site using your credit card. If you someone who doesn't quite trust the internet, we have included a small tear out section so you can still make a donation.

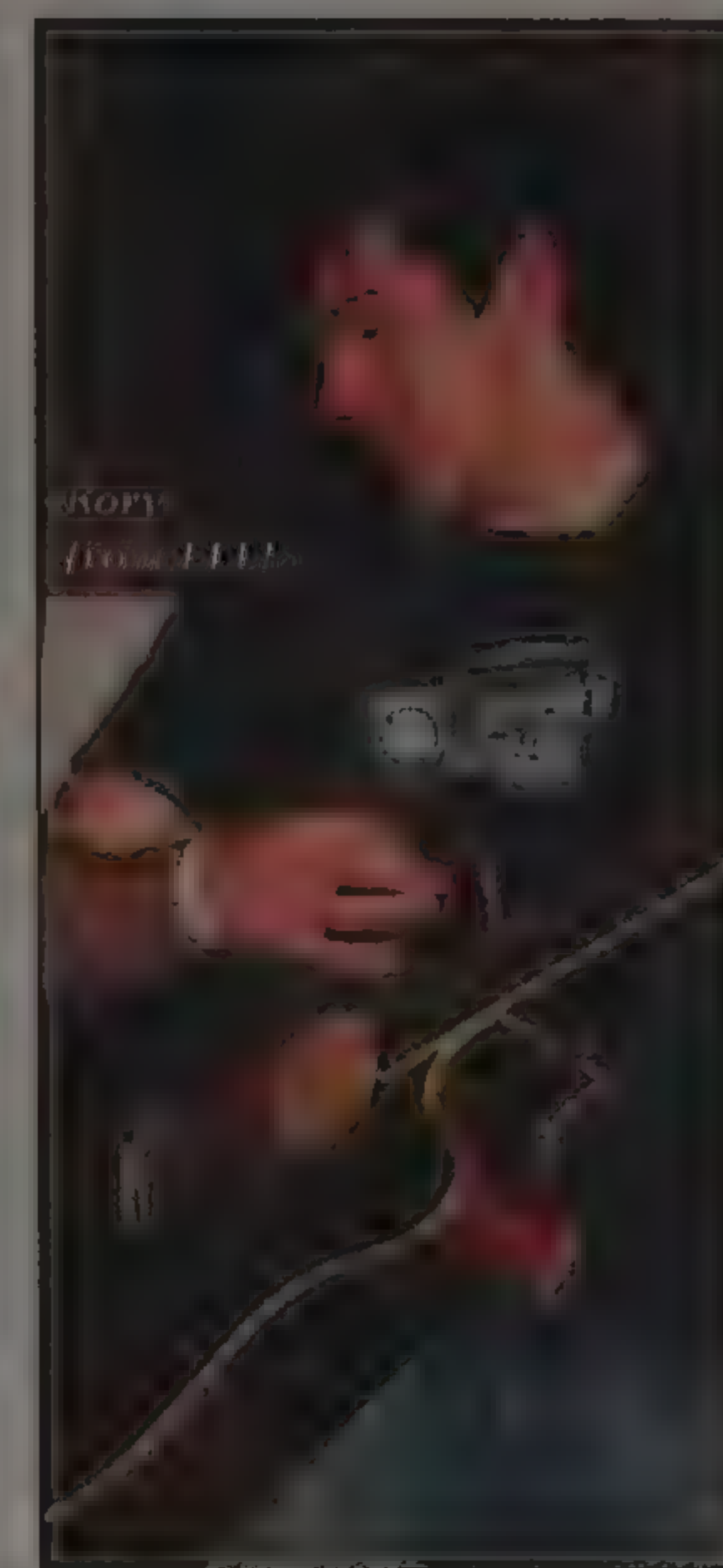
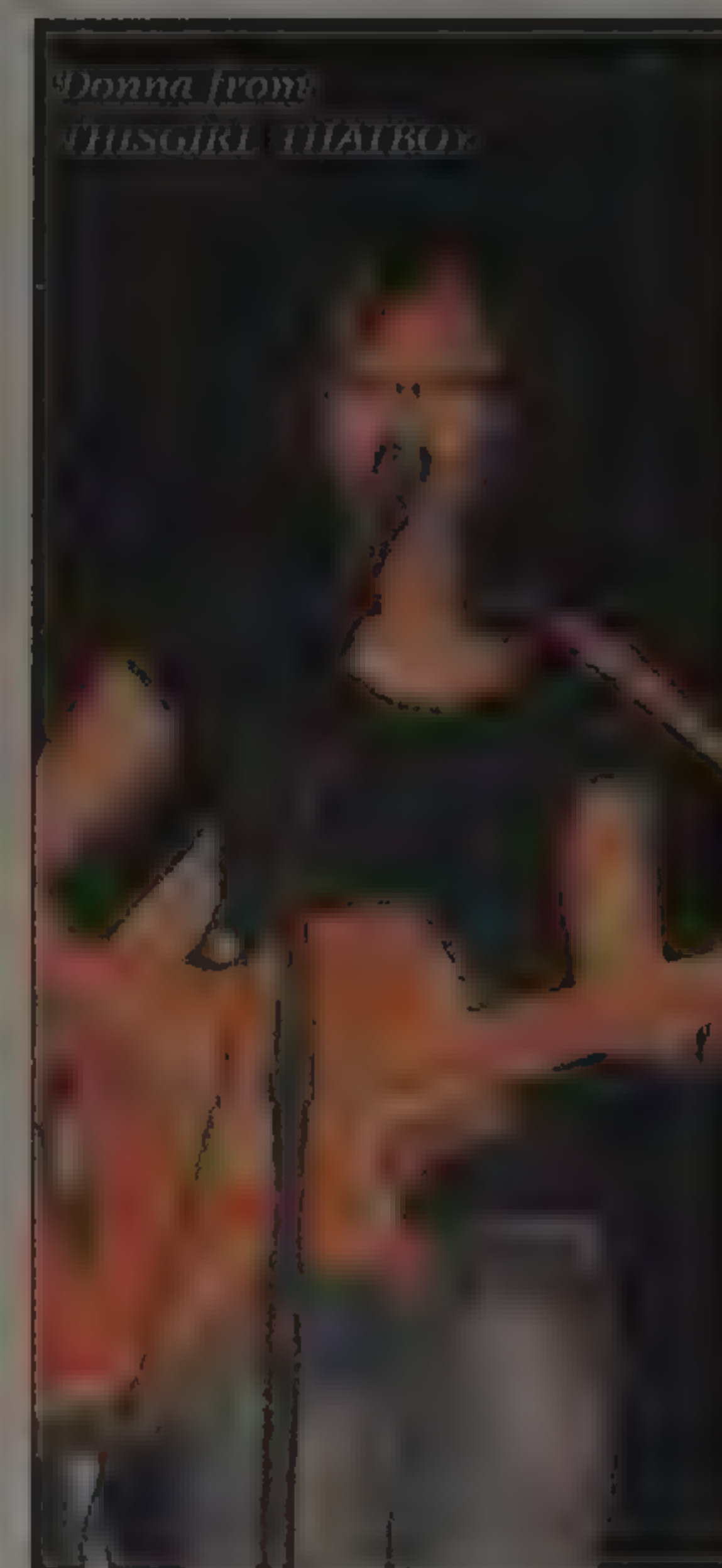
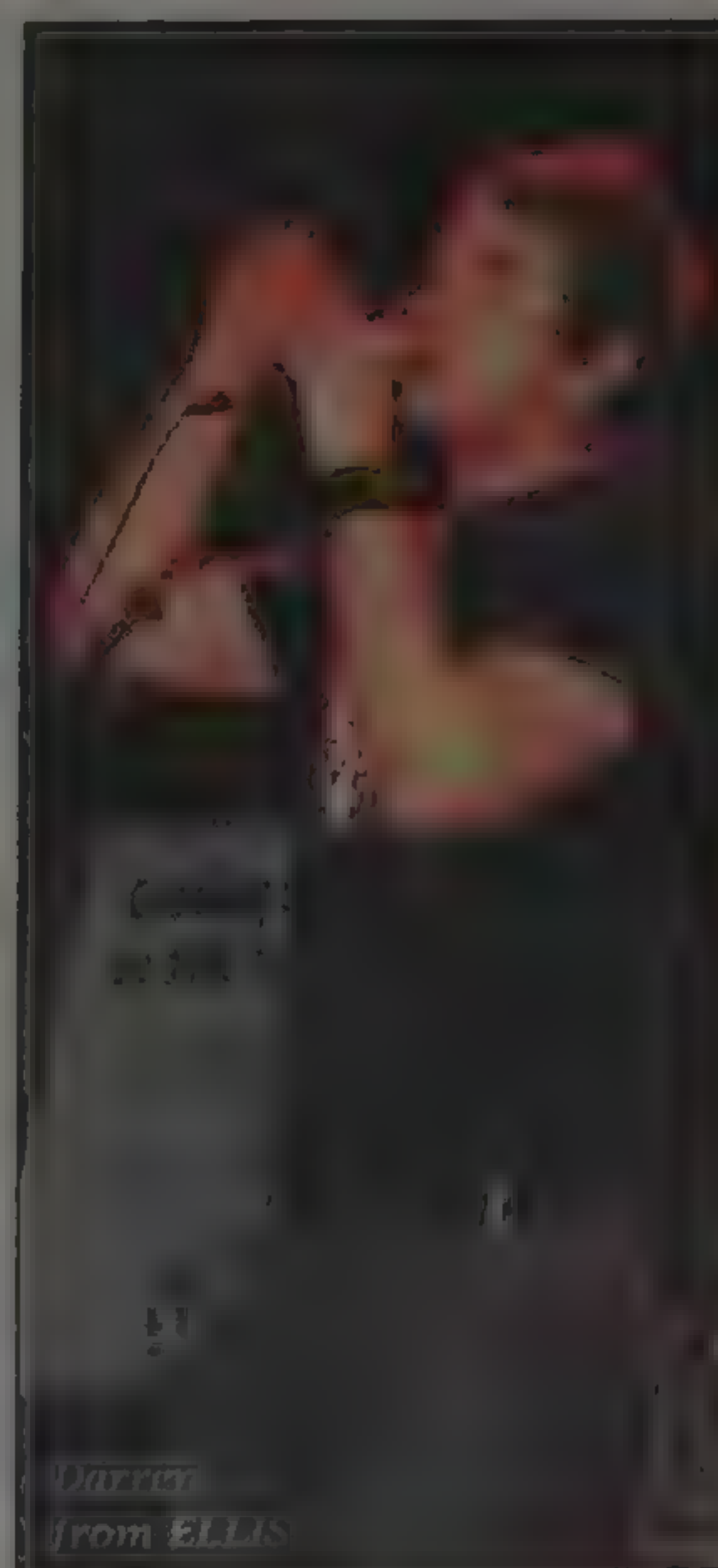
We'd also like to take a moment and introduce ourselves, the staff at the Edmonton office and let you know that you may call upon us between the hours of 9am and 5pm, Monday to Friday.

Carmen Boyko

Hello, I am the Fund Development Manager for Northern Alberta. In a nutshell that means I do my best to raise enough money to ensure that my counterpart can continue to educate people about the foundation as well as the liver. Fundraising in Edmonton includes four events (Stroll for Liver, Living Extreme, A Tattoo/Piercing Show & The Masked Ball), corporate partnerships and memorial giving. Please feel free to call me if you want more information on any of these.

Melissa Johnson

Hi, my name is Melissa Johnson, and I'm the Coordinator of Health Promotion for Northern Alberta. This means that I arrange and conduct liver health sessions in all communities north of Red Deer. I also run the advertising campaigns you might see in health magazines, the newspaper or on the bus. I have volunteers who help me work on these projects, and if you want to get involved, call anytime!

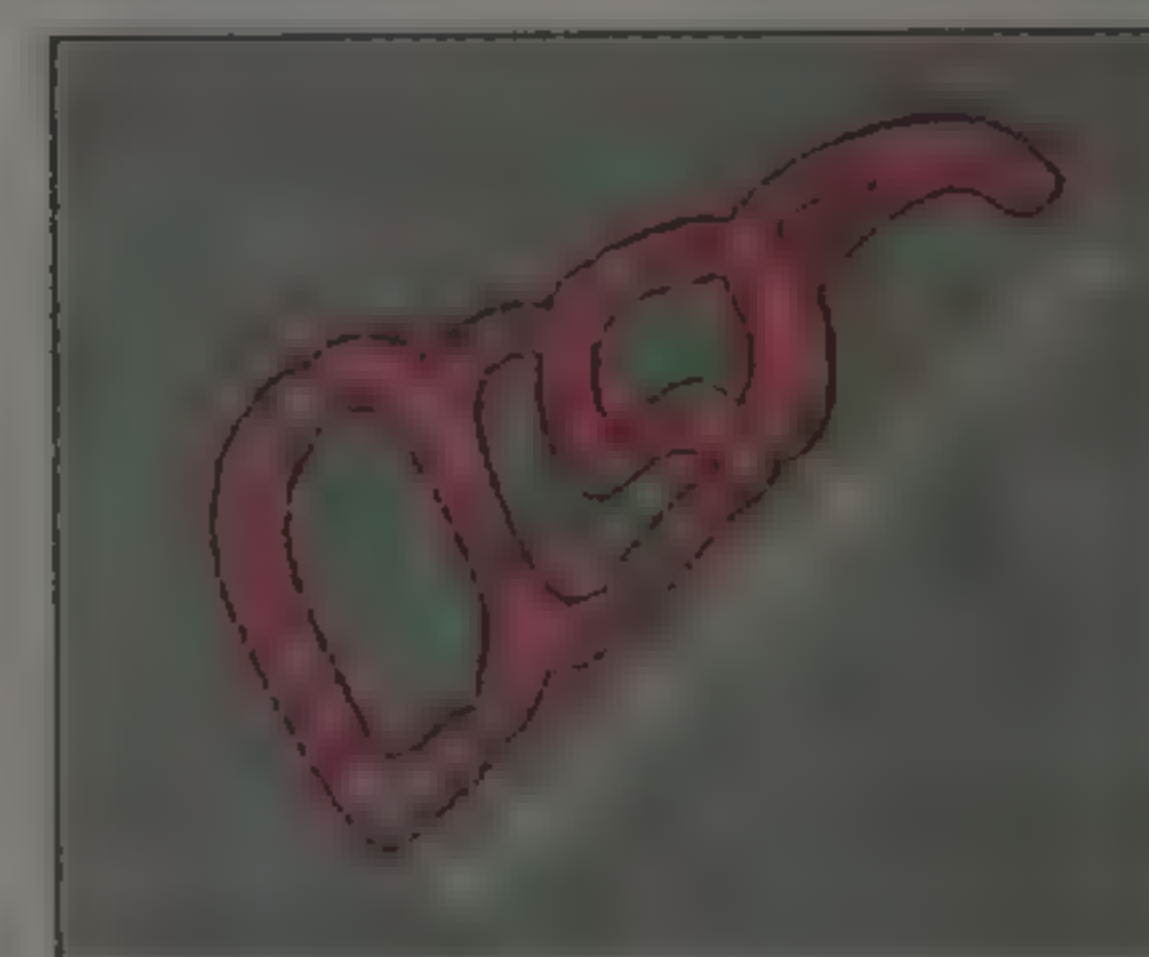


LISA, ELLIS & THISGIRL THATBOY rock the Powerplant

EDMONTON—The UofA Powerplant was the place to be on March 23rd as THISGIRL THATBOY and ELLIS took the stage at the first annual LISA Fundraising Concert in support of the Canadian Liver Foundation.

LISA, the Liver Info Students Association is an official UofA Chapter of the Canadian Liver Foundation. Its members are all UofA Students who volunteer their time to help with educational presentations. The focus of the peer education during the concert was responsible drinking and safe tattoos and piercings.

Now in their second year, the group felt they wanted to try their hands at fundraising and didn't want to



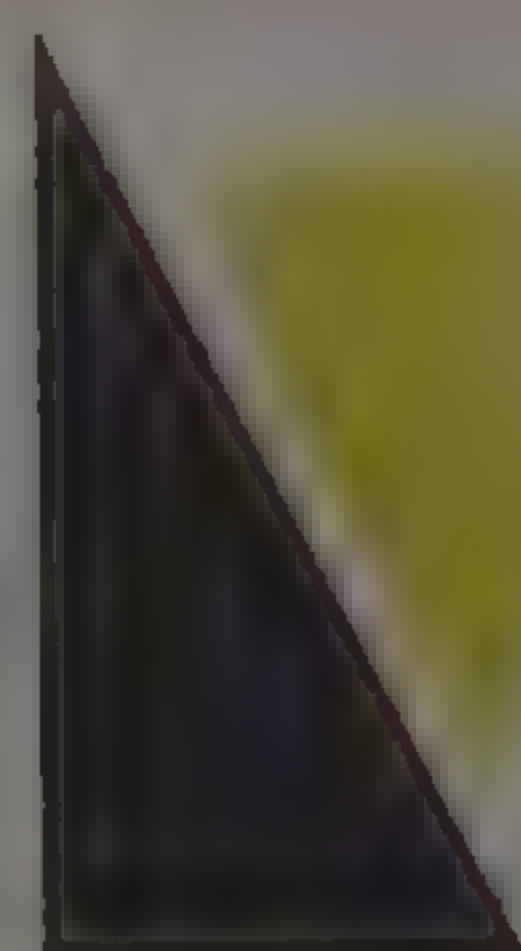
start small. "I was really impressed with their idea of a concert," said

Carmen Boyko, Fund Development Manager for the Edmonton Chapter. "So we found two great bands, a location and then the students promoted the event."

The concert raised over \$1,900 for northern Alberta education and awareness programs and LISA as well as the Canadian Liver Foundation would like to take a moment to thank the UofA Microstore, ROCHE, Vue Weekly, Blockbuster, The Book Cellar and the UofA Powerplant. We would also like to thank ELLIS and THISGIRL THATBOY for a wonderful evening.

Privacy Policy

The Canadian Liver Foundation (CLF) respects your privacy. We protect your personal information and adhere to federal and provincial privacy legislation. The information you provide may be used to provide tax receipts or to contact prize winners or event/program registrants where application and to keep you informed on the activities of the CLF, including programs, services, special events, funding needs and volunteer opportunities. If at any time you wish to be removed from these contact lists or would like to receive more information about the CLF's Privacy Policy, please visit www.liver.ca or contact the CLF's Chief Privacy Officer at 1-800-563-5483 or via email at privacy@liver.ca



COMMUNITY PARTNERS NEEDED!

We are looking for businesses who are interested in becoming one of our community partners. Opportunities exist for event sponsorships, educational partners, program supporters and much more.

Please call Carmen Boyko at 780-444-1547 for more information or to set up a meeting to discuss your ideas and the options available.

Volunteering

by Carmen Boyko

Martin Luther King Jr. once said "Life's most persistent and urgent question is" what are you doing for others?" There are lots of reasons to volunteer for a charity, someone close has been affected, friends and co workers make it sound fun, you find it fulfilling to help others, you want to set an example. No matter the reason, volunteers are a valuable group appreciated by the charities they assist.

There are several different ways to help and I'll try and give you plenty of details to make your decision to help easy.

Office Assistance. With a small office of two, there is the need for occasional assistance to help get mail campaigns out, tax receipts printed, donations inventoried and even filing

updated. This can be fairly sporadic work, done during regular office hours.

Awareness Campaign Volunteers. Melissa Johnson, the Health Promotion Coordinator for Northern Alberta is always looking for volunteers that can help her with education presentations, displays and information sessions. Training is provided.

Event Volunteers. Prior to an event and even the day or evening of an event, volunteers are an extremely valuable resource. Volunteers are needed to help pick up donations, distribute promotional material, assist with set-up, tear-down and various jobs during an event.

Planning Committee Members. Prior to any fundraising event there are plans and contacts to be made. An event planning committee assists me

with those details. Committees will discuss sponsorship, costs, promotions, printed material, prizes and more. The frequency of these meetings is determined by each committee. In addition to the committee meetings, one or two key people within each committee will be asked to spend an afternoon, in November, with myself and Melissa to review the year, look at budgets and prepare a plan for the coming year to be sent to our national office.

So now I leave this in your capable hands, pick an area and let's talk. You can contact me, Carmen Boyko, at 780-444-1547 or email me at cb.liver@shaw.ca. I look forward to talking with you soon.

No one is useless in this world who lightens the burden of another—Charles Dickens

2nd ANNUAL STROLL FOR LIVER

by Carmen Boyko

Spring has sprung, to quote almost anyone at this time of year, and as we put away our winter sweaters, coats, boots, mitts, hats and scarves, it time to start thinking about all the things we can start to do outdoors. I have one for you, so grab a pen and your calendar and mark Saturday, June 2nd because you are all invited to join Lynda Steele, from Global Edmonton, at the 2nd Annual Canadian Liver Foundation Stroll for Liver. This year's event will be held at Emily Murphy Park, which is a great little city park in the River Valley and we only need about 4 hours of your time on Saturday.

This is a fundraising event in support of our education and awareness campaigns. What does that mean? Well, it means that we will use your money to help get the word out about how to take care of your liver, how to avoid many forms of liver disease and what you can do if you have liver disease. The Edmonton Chapter does this for all communities in northern Alberta.

So now that you know what we'll use the money for you're probably wondering how you can get involved and that's really easy. There are a few different ways to register for the event; you can give me (Carmen Boyko) a call at the office (780-444-1547), send me an email at cb.liver@shaw.ca or you can check out the website at www.strollforliver.com. You can also look for our brochures in one of your local gyms, sporting stores or even the PITA PIT on Whyte Avenue.

Once you're registered you can start to collect pledges, but wait, I forgot to tell you, if you register before

May 25th, you'll be entered to win your very own Apple NANO.

We are looking for 200 people to raise a minimum of \$100 each, that's only four friends giving \$25 each. We do our best to give you some great ideas to help with your pledge collections too. Like, make a pledge yourself first and ask your boss next. Both of these are setting great examples for everyone else you ask. And as you are collecting your pledges, remember that we don't stop at just one Apple NANO, no, we have more prizes to give away.

Raise your minimum of \$100 and get some limited edition STROLL FOR LIVER athletic socks.

Raise \$250 and get a gift certificate from the Pita Pit and socks.

Raise \$500 and get a quick dry shirt, gift certificate and socks.

And since we can't stop there, we'll even have a Sony DVD Recorder for that one person who has raised the most money. Last year, the top fundraising raised over \$4,000 and she has vowed to do even better, but that's not mean you can't accept the challenge.

Now, in the introduction to this, our first edition of the newsletter, that I enjoyed quoting people and I would now like to quote the late, great Albert Einstein, who said, "It is every man's obligation to put back into the world at least the equivalent of what he takes out of it." With that in mind, if you have time on June 2nd and would like to help raise money for the Canadian Liver Foundation, I welcome you and look forward to spending what is sure to be a warm, sunny day where 200 of my soon to be friends will be giving a little back.

Medication and Your Liver

By Melissa Johnson

The liver, located on the right side of the body just behind the ribs, is a complex organ that is essential to life. It is a chemical factory that works 24 hours a day producing essential proteins, regulating energy, vitamins and minerals, and removing toxins from your blood. You simply cannot live without your liver.

As the body's clearinghouse for most drugs, herbal remedies and vitamins, the liver is vulnerable to the possible negative consequences of self-medicating. What many people do not realize is that any medication – herbal or pharmaceutical – undergoes important chemical changes when processed by the liver. It is therefore

important to avoid taking medication unnecessarily or with alcohol, and to not exceed the maximum daily dose or mix medications without first consulting your doctor or pharmacist.

With easy access to health information via the Internet and to natural and chemical remedies at local pharmacies, many Canadians are self-diagnosing and treating their own health problems. But by not consulting a physician, they may run the risk of hazardous side effects or lethal interactions that can result when certain medication and/or supplements are combined.

While a product might not be considered harmful on its own, the interaction of mixing it with other medica-

tions or with alcohol can be toxic to the liver and cause life-threatening complications for otherwise healthy people. Those who already have liver problems have to be especially careful as they may not be able to take even the most ordinary over-the-counter remedies such as common headache or cold medication, let alone prescribed medication for high blood pressure or other more serious health problems. Consulting your doctor or pharmacist about potential interactions between medications is the best policy.

For questions regarding liver health, please contact the Canadian Liver Foundation in Edmonton at (780) 444-1547 or at our toll-free number 1-800-563-5483.

Not all warnings are listed on the label.

Mixing or overdosing on prescription or over-the-counter drugs, vitamins or herbal supplements can be harmful to your liver.

Talk to your doctor or pharmacist before taking any medication or supplements.

Please live responsibly.

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For more information on liver health, please call (780) 444-1547 or visit www.liver.ca

Do your givin' while you're livin' ... then you'll be knowin' where it's goin' —Ann Landers

☐ **YES!** I would like to make a donation to the Canadian Liver Foundation

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Return this form with your donation to: Attn: Carmen Boyko
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Edmonton, AB T5N 3W6

☐ Please check out our privacy policy, on this page, for information on how we use your information. If you do not wish to receive any information from the local chapter on upcoming events and opportunities, please check this box. Thank you.

Know what a great hill smells like?

STEVE THRENDYLE / stevet@vuwweekly.com

First, here's a quick quiz on how well you know Colorado resorts. Which of these ski resorts is not like the others?

- a) Vail
- b) Aspen
- c) Telluride
- d) Monarch
- e) Breckenridge.

If you answered "d", Monarch ... you'd be correct.

Monarch Mountain is located in southern Colorado, well south of the freeway madness that gridlocks Interstate 70 from Denver to the Front Range resorts (like Vail and Breckenridge) each weekend. It's also one of the oldest ski areas in Colorado.

If your kids ever ask you, "what was skiing like back in the old days?", you can just point to Monarch's base lodge, rental shop and ski school. The buildings are functional to a fault—the new rental building and ski school are nothing more than a huge Quonset hut. You might mistake it as being part of the State Highway Department works yard, which, coincidentally, is located right next-door.

Inside the base lodge, though, the ambience is warm and friendly, stoked by an honest to goodness wood burning hearth right in the centre of the seating area—it's sure nice to see a crackling fire every once in awhile. Sidewinder's Pub has a selection of old ski memorabilia and Colorado microbrews, while the kitchen whips out a fully outfitted burrito that you can only dream of at a Canadian slopeside café.

RIDE MONARCH

SINCE IT DOESN'T have any hotels or beds at the base area, Monarch can hardly be called a resort; ski area is more appropriate. Like many hills in the West, Monarch got its start as a recreational facility for miners working in the nearby hills along the Continental Divide. The mines played out long ago, though the scarring remains on nearby hillsides.

To stay unique, Monarch has fashioned a skiing experience that a lot of mega-resorts attempt but fail. On one level, Monarch offers cheap skiing for families so that they can learn to ski in an uncrowded, relaxed environment. An individual season's pass costs under \$300 US, and there are plenty of inexpensive family-style motels down in nearby Salida.

For experts at the other end of the scale, though, Monarch does pretty well, too. A 10-minute hike out from the top of the Breezeway lift brings you to the charms and thrills of Mirkwood Basin, with a panoply of steep gladed lines, powder stashes and generally rowdy terrain.

Even better, for a relatively reasonable \$220 US per day (\$150 in low season), you can hop aboard a Monarch Snow Cat for a powder tour of yet another 1 000 acres beyond the ski area boundary. Monarch's location atop the Continental Divide means that storms hit with great regularity. It's frequently number two in Colorado for overall snow depth.

Their safety record is impeccable;



in 15 years of operation, their lead guide told me that they've only ever had one partial burial. On a cat trip, all skiers and riders are outfitted with transceivers and the guides carry a full safety pack and are always in contact with the ski area.

MOST SKIERS BUNK down in Salida, about a half hour to the east. It's a pretty drive, with three major mountain ranges visible in the distance—the Collegiate Peaks, the Sangre de Cristo Mountains and the San Juans. Salida is one of the few towns in the American West not to suffer the ravages of fire over the course of its two

century history, and for this reason the entire downtown has been dedicated as a 12-block historic district. Art galleries and brew pubs have long replaced the gambling dens and houses of ill repute, though the latter lives on at Laughing Ladies, a local restaurant that offers simply outstanding cuisine; the pork tenderloin with apple glaze comes highly recommended.

Salida is busier in the summer than it is in the winter, as river rats of all kinds flood into town to raft, kayak and fish on the Arkansas River, a tributary of the Missouri. It's a two-hour drive from Colorado Springs and three

hours from Denver, and, alas, the word of its cool, high-plateau climate and 2 000-plus hours of sunshine is clearly getting out; the week that I was there, a piece of Salida property was featured in *The New York Times*.

No higher praise can be given to a ski area than what legendary extreme skier Glen Plake said when he toured the hundreds of small local hills dotted throughout the United States several years ago.

"Smells like skiing," he'd say when he encountered some funky throwback to the sport's glory years. By that measure, Monarch is one funky smelling hill. ♥



Snow Zone sig(h)ns off 'til next season

JEREMY DERKSEN / snowzone@vuwweekly.com

Yes, we're concluding this year's Snow Zone by taking a cue from the famous Sesame Street sign-off. That's "s" as in "speculation", friends, and it was everywhere this season.

Here's an example of what I mean:

What's going to happen at Fortress? Can I afford to buy into that half-million dollar condo at Golden, Rossland, Fernie? Can I afford not to? Why can't I keep the snow from melting down my ass crack as I ride the chair? When will Revelstoke Mountain Resort and Jumbo Glacier open, and what will they be like? Can Alpine Canada keep building momentum until 2010? How can I become a better skier?

And on a graver note, how will global warming affect snow conditions for future seasons? Will moun-

RIDE SPECULATION

tain pine beetle ruin my favourite glade run? And really, is it so damn hard to keep the snow out of my shorts?

In between huffing champagne pow and skirting disaster, we tried to answer some of these questions (some better than others). But curiosity and questioning will only get you so far when your eyes are focused on the fall line and your knees are sending impact signals up to your brain.

Still, we're not making apologies. If we missed it this season, we'll just have to get to it next season. (Hint: if you're looking for a 2007-08 preview, the list of questions above

might not be a bad place to start.) Every winter I re-learn that there's never enough time in the season. So you have to do it when you can, as much as you can.

To that end, we're sending you off with a few ideas for making the best of what's left—partying at the slopes through May and riding until June. And maybe planning that wicked trip for next year. Whatever you do, don't sit back and wait for it, or it'll melt before your eyes faster than the last of the man-made snow.

And while we say so long from Snow Zone, it's not really goodbye. Starting Apr 26, we'll be back with our monthly summer features to tantalize you with our tales and recommendations on freeriding, surfing, rock climbing and more.

See you then. ♥

Sadly, season ends before it begins at Fortress

COLIN WISEMAN / colinw@vuwweekly.com

At the beginning of the 2006-2007 ski season it seemed like everything was going well for **Fortress Mountain Resort**. After a short yet successful first year of operations under new ownership in 2005-2006, the mountain, located an hour's drive west of Calgary, was receiving abundant early season snow fall. However, on Nov 8, the resort was dealt a significant blow when the Alberta government issued a consumer alert stating that Fortress "may not be fully operational by its December 2006 opening date" and ordered the resort to stop selling passes and advertising "services it may not be able to provide."

Fortress had not received the required permits and certifications on its road, lodge and chair lifts, and therefore was deemed to be incapable of beginning operations in time for its

FORTRESS PROGRESS REPORT

projected opening date.

On Nov 24, Alberta Sustainable Resource Development issued Ministerial Order 48/06 closing the road to the public. It has been an uphill battle to open the resort ever since.

Since the closure of the road, Fortress staff have been working hard to get the hill open. On Jan 26, they received approval to begin work on the road, and on Jan 31, Fortress's website announced that they "were on the final steps to open your favourite resort." The next update was not until Mar 9, when Fortress announced that a number of the endorsements that they had been

Colin Wiseman



awaiting, such as ski lift certification and Calgary Health Approval, were in the final stages. Therefore, once again, they felt "ready to proceed with our opening process."

Even though management suggested that the resort might open in February and again in March, Fortress patrons and season pass holders are still waiting. While the roadwork has now been completed and is pending

authorization, Fortress still needs to gain official approval on a number of their facilities before they can open to the public

THIS HAS BEEN the story of the resort since it was purchased by the Banff Rail Company in 2005. As Mr Amerl stated in the "fortress forum" on the resort's website: "we bought Fortress Dec 19, 2005 and so far we've had it

for 15 months: We have been locked out from our assets and facilities, fully or partially, 11 out of those 15 months ... We do not point fingers in any directions ... We are looking forward to opening the hill as soon as we can and making sure this never happens to us again."

Despite significant setbacks, management is still hoping to open this season. In addition, their commitment to the resort's 10-year plan, including the "re-investment of over \$20 million" into the resort, remains. It appears, however, that their ability to open the resort will rely on whether they can pass inspections and receive approval for a number of services from Kananaskis Country and the Alberta government that, as of yet, are still pending. While Fortress is reporting a snow base over two metres, those of us wanting to ride it can only sit and wait. ▼

Party to the end

HART GOLBECK / hart@vuwweekly.com

The ski season is starting to wind down but the three big ski areas nearest us are still gearing up for some major events before the snow melts for good. On Apr 15 at Marmot Basin, the Kokanee Freeride team comes to town and there'll be beer, barbecues, bands and babes and not necessarily in that order. Most of the action will be taking place at the upper chalet, so take care on your way down at the end of the day. Marmot will close their slopes on Apr 22.

At Sunshine Village there are another six weeks of skiing and sun tanning left before they call it a season. Once again they are pulling out all stops and presenting a high-energy weekend concert series right on the

THE PARTIES

slopes in the upper village. Aaron Pritchett will kick things off Apr 21 - 22. The next weekend Default will take to the stage followed by Jessie Farrell, the Dudes, Johnny Reid and BC/DC on the May 20 closing weekend. Concerts take place Saturdays and Sundays at 1:30 pm and they are free with your lift ticket.

Lake Louise will continue to stay open into May as well, and their next big bash is the Spring Episode Apr 28 - 29. The glacier girls, Coyote's ski team, live bands and a beer garden near the Kokanee Kabin will provide this weekend's entertainment. ▼



SKATEBOARD & SNOWBOARD

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WIN

A LAST MINUTE SKI TRIP TO JASPER

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Exclaim! if you love hockey!

ADAM SMITH / smith@vuweekly.com

Since Nietzsche proclaimed God dead and the Easter bunny stopped delivering chocolate to my door, it's a little harder to find a cause to celebrate on Easter weekend.

But this Easter, Tom Goodwin and the *Exclaim!* Hockey Association of the Arts gave me a reason. The ninth annual *Exclaim!* Hockey Summit of the Arts, billed as "four days of non-contact and three nights of hits," was better than any egg hunt for the strange and special people from all over Canada who participated in this year's tourney.

From Apr 5 - 8, 30 teams from across Canada descended on Toronto. Teams such as the Halifax-Dartmouth Ferries, the Vancouver Flying Vees, Montreal Ninja Tune Wicked Deadly Karate Chops, Edmonton's GPHL Gong Show, Fluid Living Arseholes and the Meat (formerly known as the Fruit) gathered to dig in the corners by day and take to the stage by night to perform in nightly "Hockey Hootenannies" as part of each team's required artistic contribution.

As a member of the Gong Show team, I came to TO ready to bang a gong and get it on. I was set up in a comfy boutique suite at the centrally located Victoria's Mansion (victorias-mansion.com) in downtown Toronto. I'd found the stylish European guest house, a designated Historical Toronto site, through Tourism Toronto. Their website, torontotourism.com, lists accommodations for a variety of price ranges. With prices starting at \$96 per day for a single room at Victoria's, their prices are well-suited to the budget traveller.

BUT BACK TO the rock 'n' hockey. The endless list of CanRock stars and personalities included members of Sloan, the Weakerthans, Dave Bidini from the Rheostatics, George Stroumboulopoulos and White Cowbell Oklahoma, among others. What formed the glue for those involved in the fascinating mix of art and sport was a love for hockey, camaraderie and creative expression and inspiration in all its forms. Further enhancing the experience were the constant "Rink Rock" performances that provided live music and entertainment during all the games, at all stoppages of play and between periods.

The teams were divided into three



SCORE | ROCK 'N' HOCKEY

tiers: the Eh! division, the Frank Fredrickson division and the Zed division. While this is still hockey and tempers inevitably flare, the *Exclaim!* event emphasizes fair play and good humour, not to mention good creative production all around.

The E! Cup is a beautiful event, a long overdue merging of arts and music with a sport that was dominated by jocks in the ever-so-formative highschool years. Edmonton's contingent was a Franken-team of players selected from the city's esteemed Green Pepper Hockey League. Put together by Brent Oliver, the team included musicians and other creative types from the city, with a few TO expat exceptions.

Edmonton's legacy at the *Exclaim!* is nostalgic, though somewhat sad sack. The City of Champions comes to the table with an embarrassing goals for and against record, but this year we overcame that obstacle to leave a high watermark for both participation and good humour. Edmonton's hootenanny

performance was a comedic farce of a talk show called the Gong Show, featuring appearances from an all men's all-Canadian spoon band, Ryan Brennen singing about the ageless question of butter versus margarine, a tap-dancing goalie and musical backing by the Gong Show band: Brent Oliver and the Smyth-Eating Grins. A 1-2-0 record didn't pull us into the playoffs but we were warmly welcomed after a 2006 E! Cup absence.

Highlights from this year's festivities included a knee-slapping, beer-drenched, hillbilly bluegrass show by the Peterborough Pneumonia, earning them the coveted Dominion Award for the most inspired performance at the Hootenanny. A packed stage of artists rocked a line-up of interesting tunes all spruced up and strung out with mandolin, banjo and ukulele.

Injuries were minor but included our goalie and CJSR music director Jay Hanley taking a blow to the face from a champion boxer's right-handed ball-toss as he tapped his way to a hootenanny shut out. Edmonton also suffered an MJ-style hair ignition incident and some broken ribs, but hey... it wasn't a chess tourney, after all. ♡

A year to remember

HART GOLBECK / hart@vuweekly.com

'Record breaking snowfall, "the best season opening conditions ever," "best conditions in 25 years," "biggest snowfall in decades," "the best skiing in well over 30 years" ... these are just a sample of some of the headlines coming from our ski resorts this season. What a year it has been, and it looks like the Farmers Almanac was right again.

THE LAST DAYS

Although most of the hills are shutting down their lifts, a few will continue on and conditions continue to be pristine.

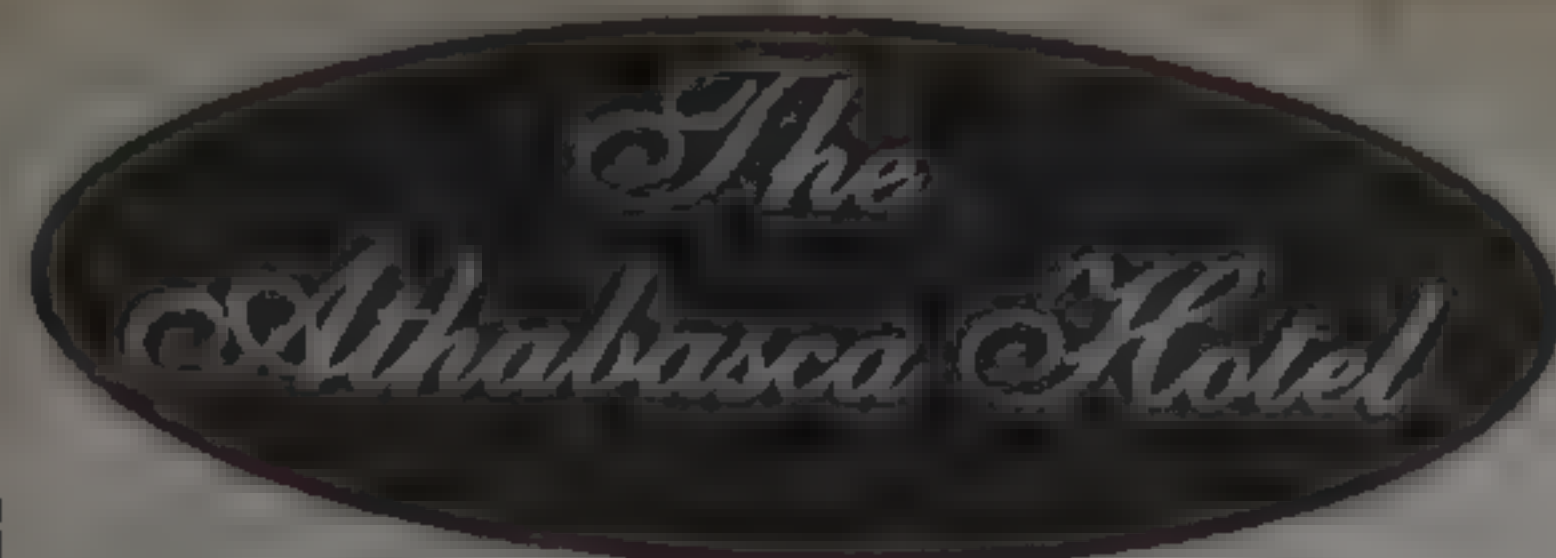
Marmot Basin has a base of 160cms, Sunshine and Lake Louise are still above 200 cms, and Fernie is leading the pack again with a mid-

mountain base of 265 cms.

Not surprisingly, total snowfall at Fernie was the biggest with 894 cms settling on their slopes to date. The only loser appears to be the money invested in snow-making equipment at Marmot last summer but we all know how fast conditions can change and those guns will come in handy soon enough.

Let's just enjoy "The Best" we have for now. Ski ya later. ♡

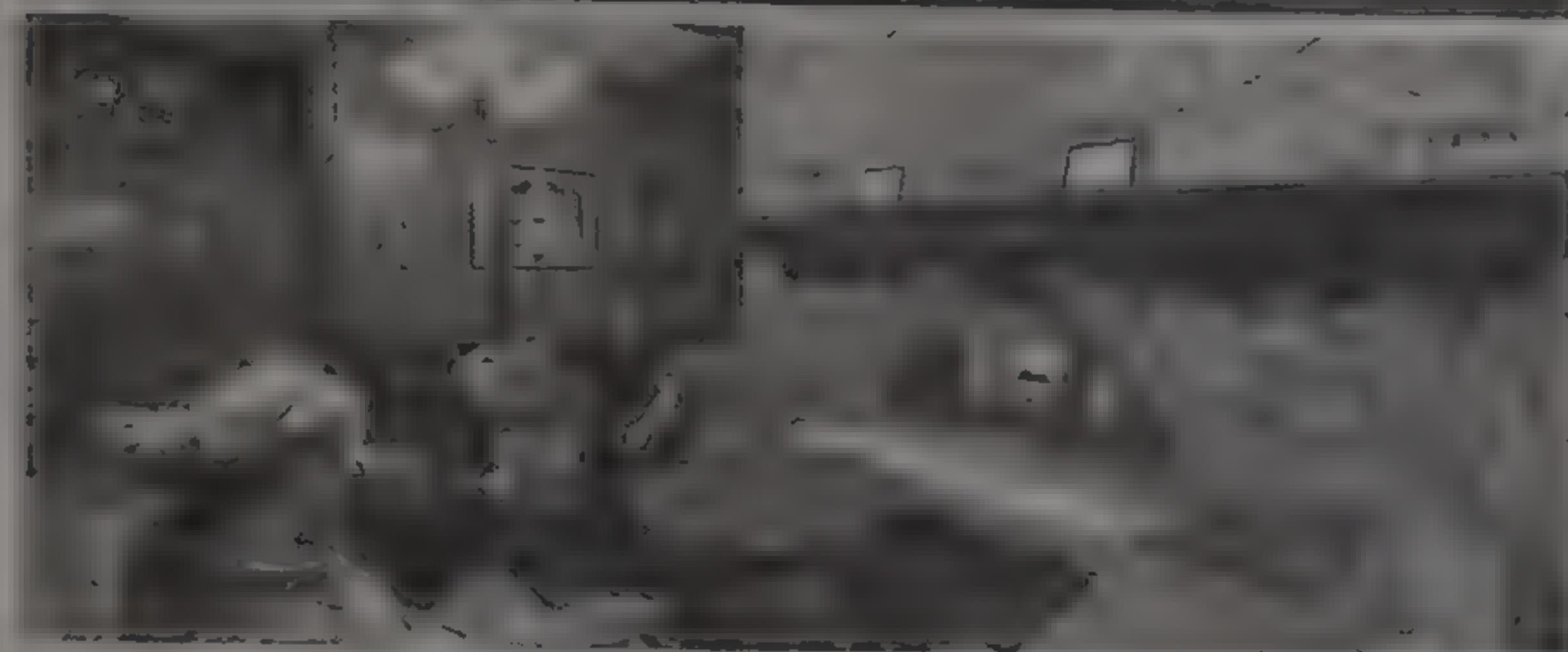
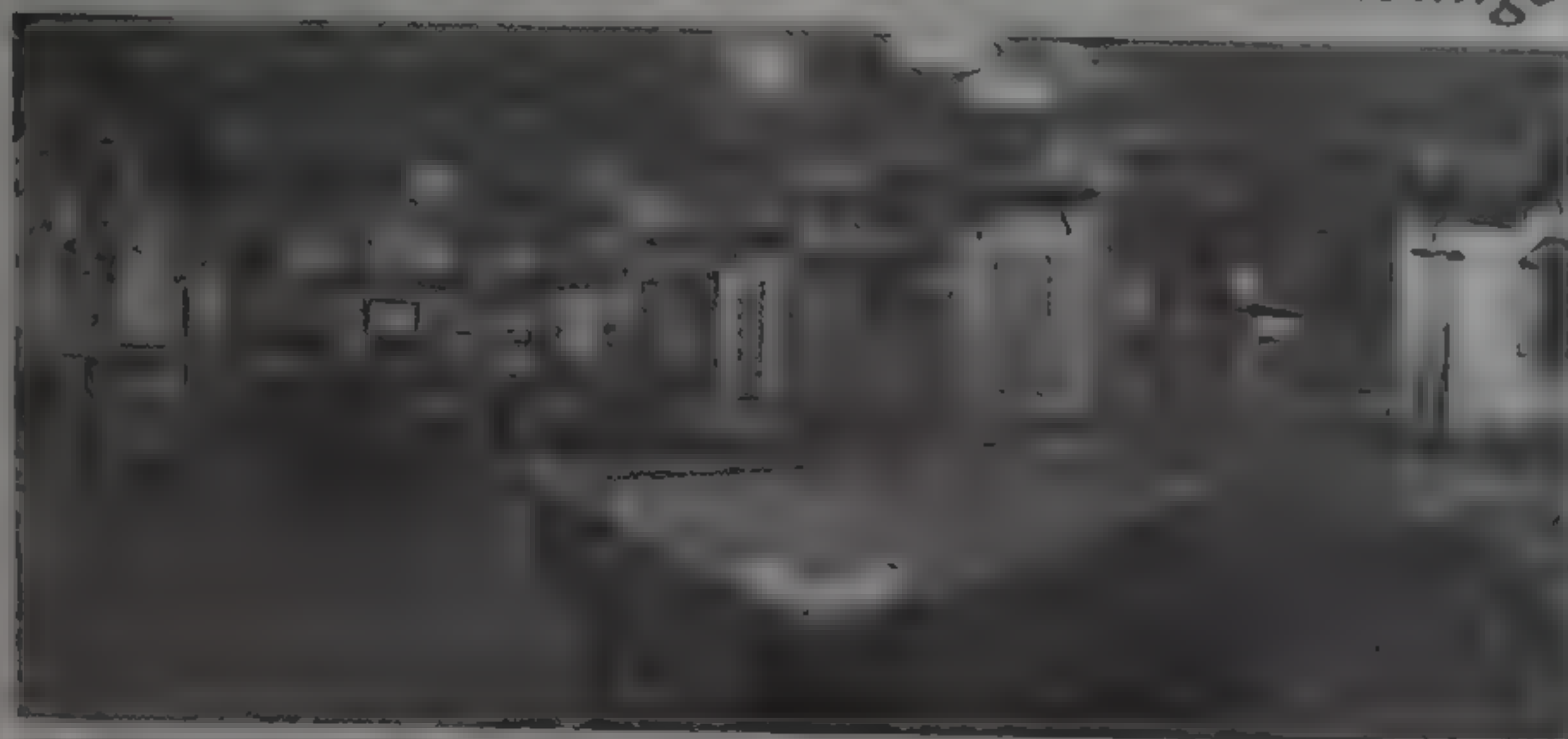
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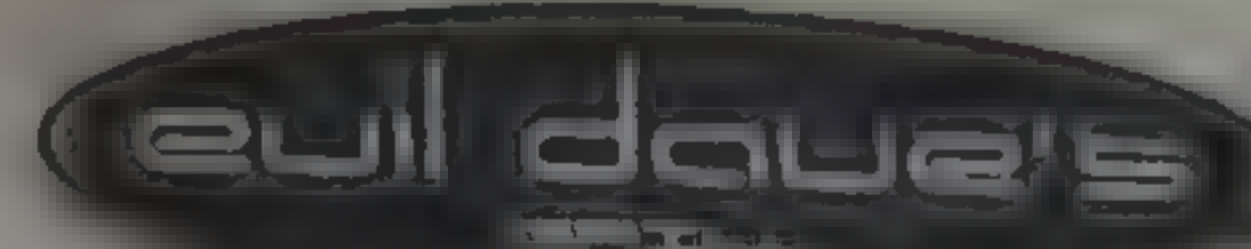
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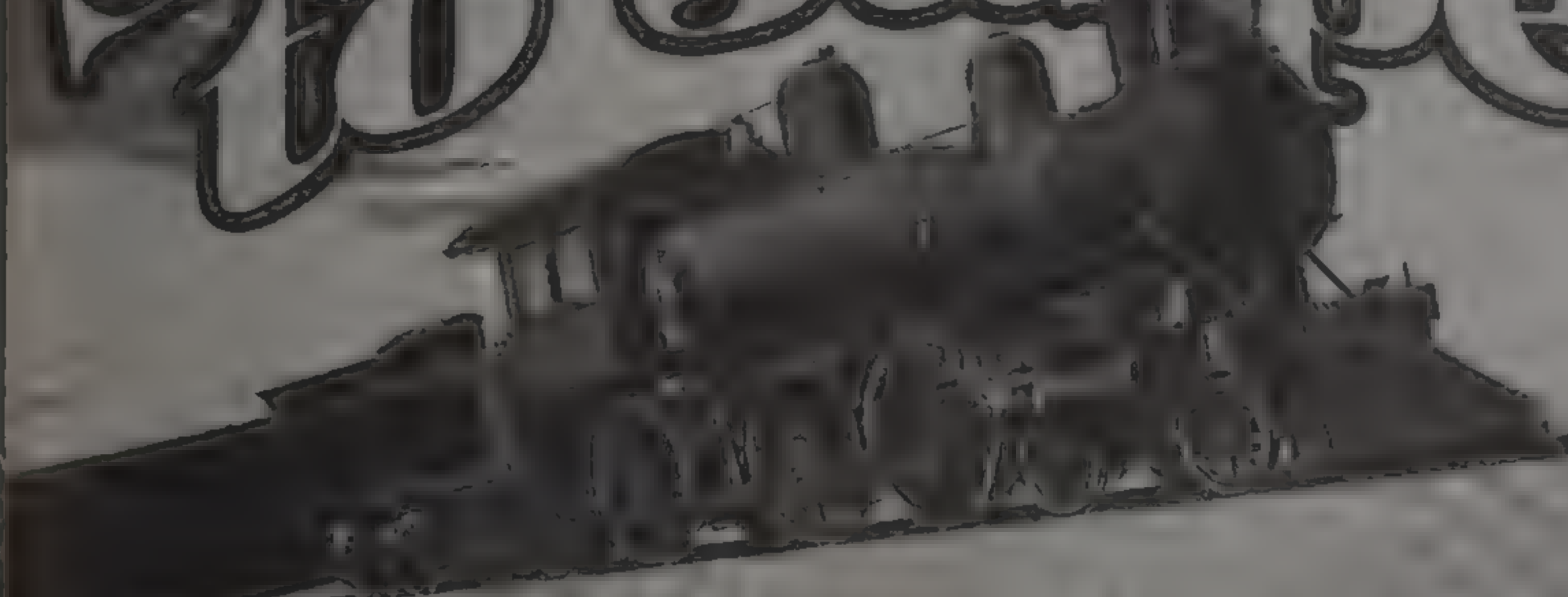
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CONDITION REPORT

Alberta

Lake Louise — 185-230cm base, no new snow, all lifts and 139 runs open; Closing May 1st

Marmot Basin — 160cm base, 2cm new snow, all lifts and main runs open; Closing April 22

Mt. Norquay — Re-opening for one last weekend— April 13-15

Sunshine — 201cm base, 4cm of new snow, 12 lifts and 107 runs open; Closing May 21

B.C.

Fernie (Kootenay Rockies) — 280cm base, 15cm of new snow, 111 runs open; Closing April 15

Mt. Washington (Vancouver Island) — 325cm base, no new snow, 50 runs open; Closing April 15

Panorama (Invermere) — 156cm base, no new snow, 85 runs open; Closing April 15

Powder King (Pine Pass- northern BC) — 395cm base; Closing April 15

Whistler/ Blackcomb — 296cm base, 9cm of new snow, 76 groomed runs open, 42ft of snow (and counting) since Nov.1!

U.S.A.

Big Sky (Montana) — 148-223cm base, 33cm of new snow, 3800 acres of open terrain on 150 trails

Great Divide (Marysville, MT) — Closed for the season

Schweitzer Mt. (Sandpoint, ID) — Closed for the season

Silver Mt. Resort (Kellogg, ID) — Closed for the season

Sun Valley (Idaho) — Closed, baby

All conditions accurate as of April 11, 2007

Here's a summer riding guide for the downhill fanatic

SNOW SKI TIPS

COLIN CATHREA
colin@vancouverweekly.com

Riders whose ski adventure appetite still isn't sated might try this late spring and summer menu. There are two places fairly close that have lifts, one that has snow cats, and countless places to hike up and ski down.

I've gone to Parker's Ridge for many years. It's located near the Saskatchewan River Crossing, where the David Thompson Highway meets the Banff Jasper Parkway, and it's fairly close to the road and quite safe. You can ski all summer without worrying about falling into a crevasse. Check out the snow conditions with Parks Canada's Jasper office before you go.

If you want to ride the lifts, my two favourites are Mount Hood and Whistler Blackcomb. While most of the continent's ski resorts have closed down, these Western resorts just keep going.

The Blackcomb Glacier lets you experience the best of both worlds. This summer glacier experience is recommended for intermediate to advanced skiers and riders and offers a perfect opportunity to improve your park and bump skills. Glacier ice still cloaks the peaks of both mountains, but Blackcomb's is much larger.

Timberline, located 55 miles east of Oregon's Portland International Airport,



sits on majestic 3 500-metre Mount Hood. Some of the best snow sport athletes in the world train at Timberline in the summer. It is a regular summer home to the US ski team, along with some of the top European and Japanese athletes. Seventy-five per cent of the summer mountain is training terrain and 25 per cent is for recreation skiers. The perpetual Palmer snowfield at almost 2 600 metres offers quality skiing conditions. The public may also ski the moderate runs below the Palmer chair, but hit these runs in the early morning before they soften under the afternoon sun.

And finally, Jumbo Glacier. Soon to be home to a huge all-season resort, Jumbo

is located just a short drive up a bumpy gravel road past Panorama Resort. This has been a summer home to the national ski team for several years. I couldn't find out if you're allowed to take a snowmobile up onto Jumbo, but the people I spoke to at Panorama thought it was probably OK since the Canadian national team runs a snow cat for several weeks pulling team members up to run gates. It is outside any parks, and people regularly rip around on quads and the like. Just don't go when the national team is training.

So if you're still hungering for it, get out there this summer and rip some turns. With the snowpack Western Canada has, it should be an incredible year to do it. ▽

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TEXT BY RENÉE POIRIER



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Trapeze baby-doll dress by Telula (Aritzia); black glasses by Prodesign (Women with Vision)

Khaki shorts by Mexx; T-shirt by JC Rags; shirt by Blend; flip-flops by New Balance; sunglasses by Riders (Cash Kara)



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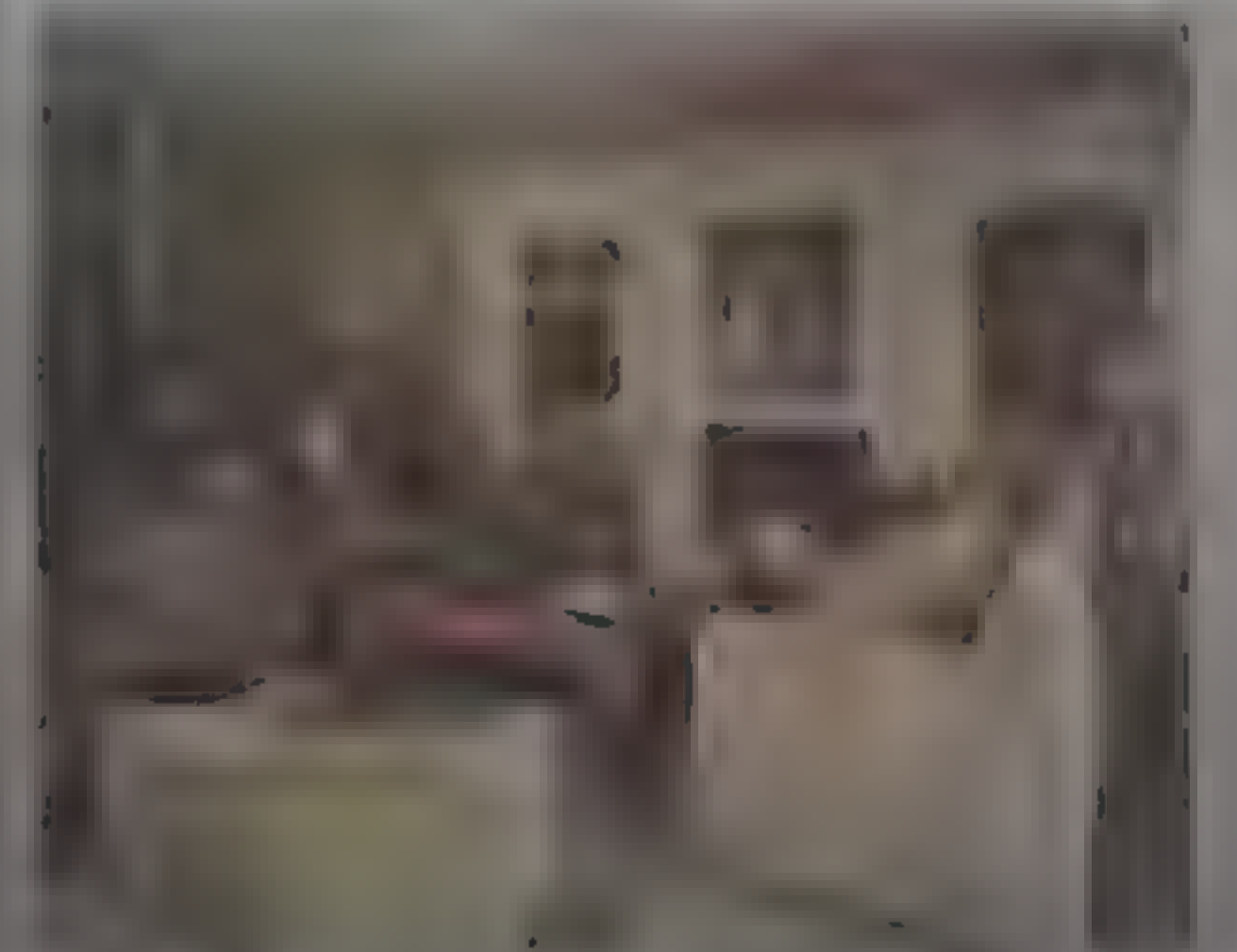
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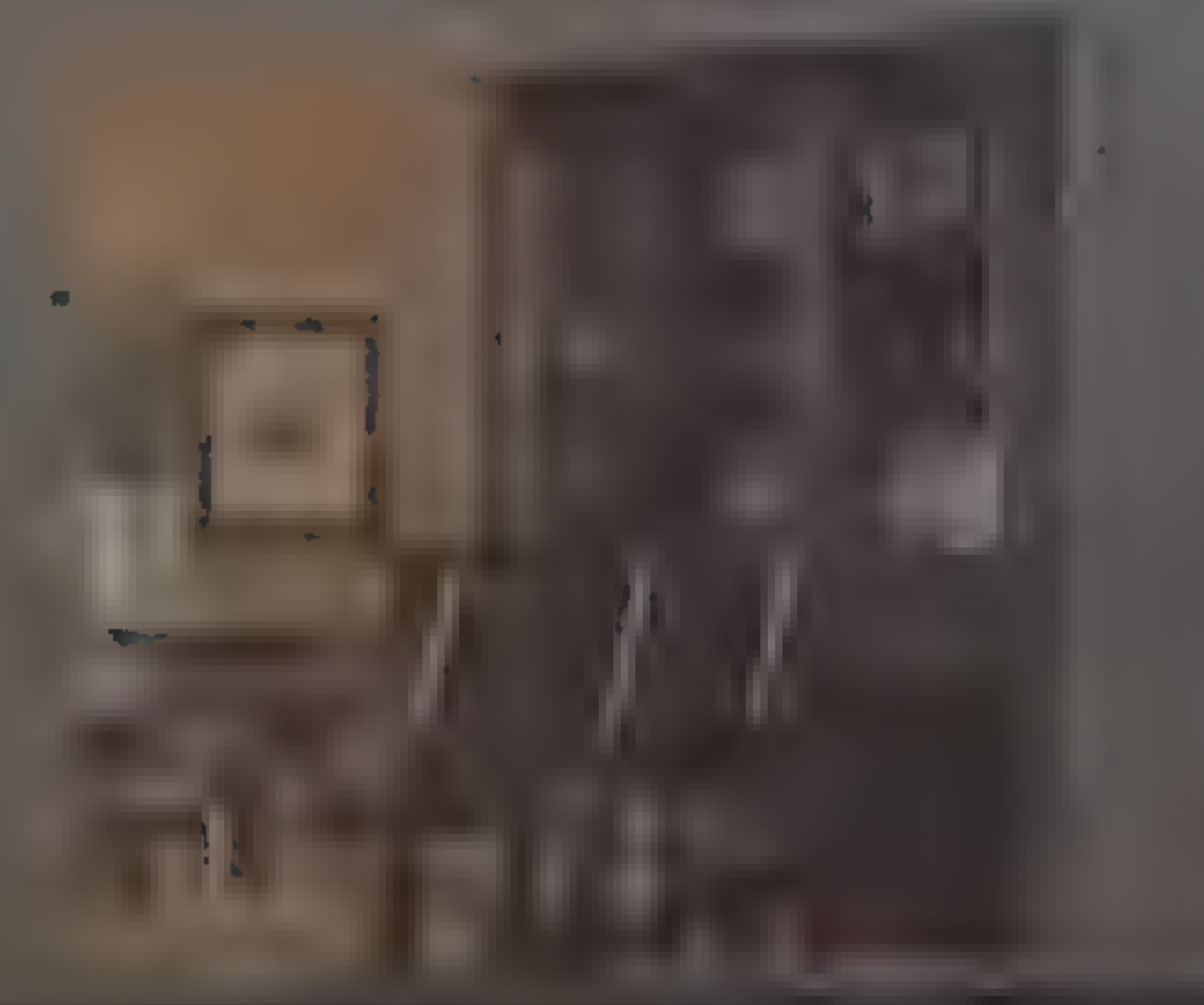
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If Clark Kent and James Bond met at a bar, what would they drink and who would get the girl? Large framed glasses and casual suits are a timeless classic.



Suit by Full Circle (Ginger); glasses by J Frey (Woman with Vision)

Blue baby-doll dress by Wilfred (Aritzia)





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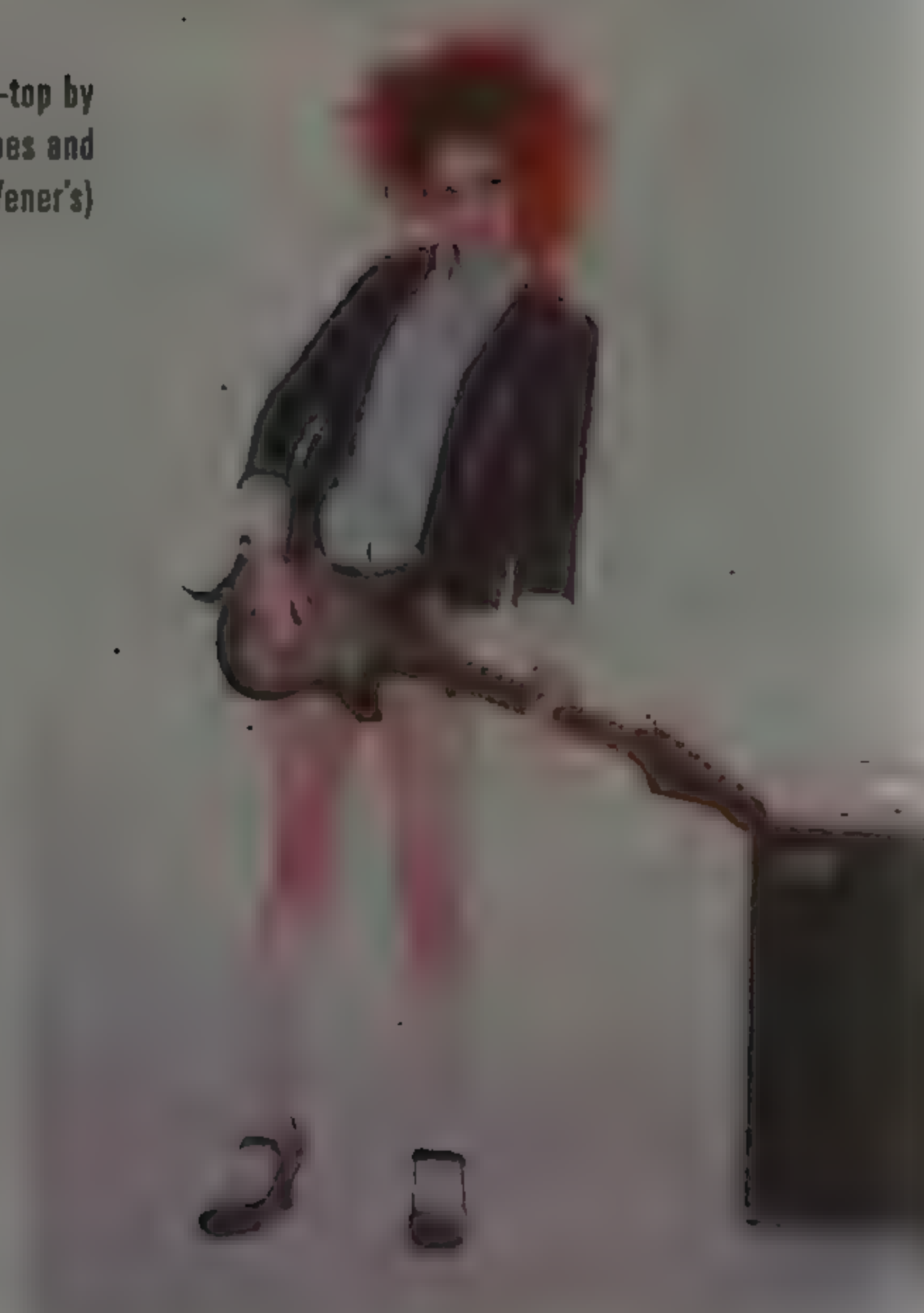
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Polka-dot top by Dekker; toscana jacket by Tension; necklace and earrings by Bauxo; patent shoes by Anne Klein; patent purse by Nina West (C'est Sera)

Floral flavours of spring take inspiration from old Hollywood. Audrey Hepburn- and Greta Garbo-inspired pieces are on this year's hit list.



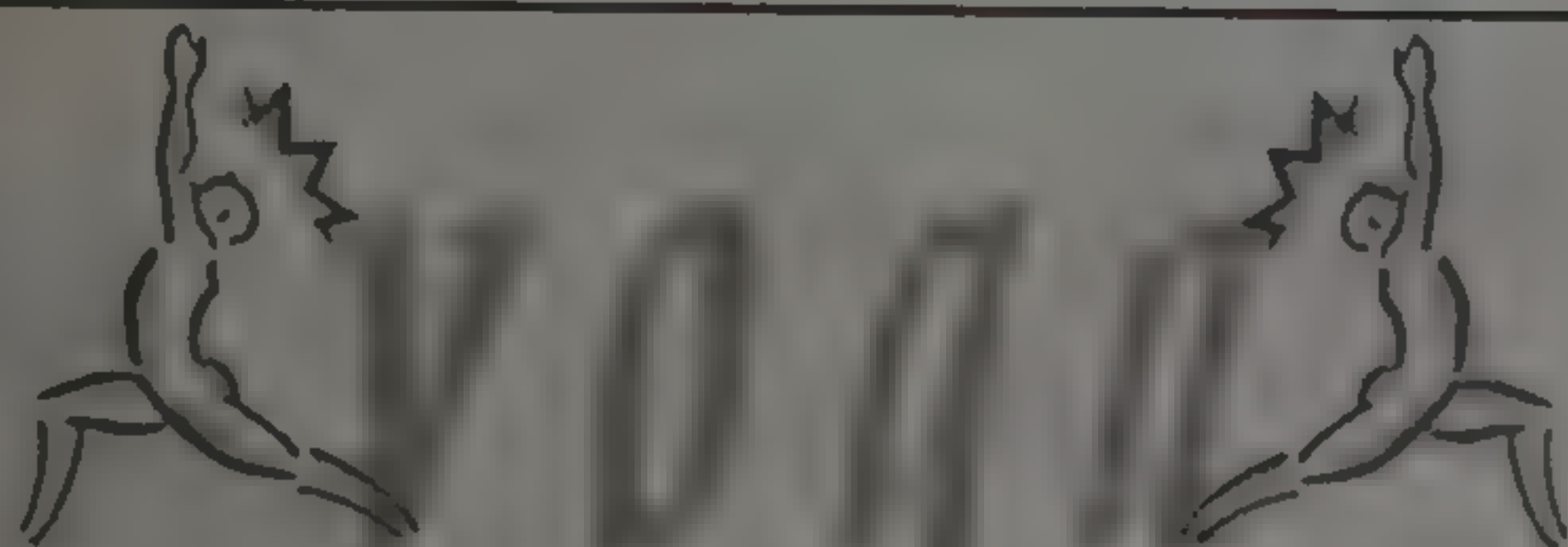
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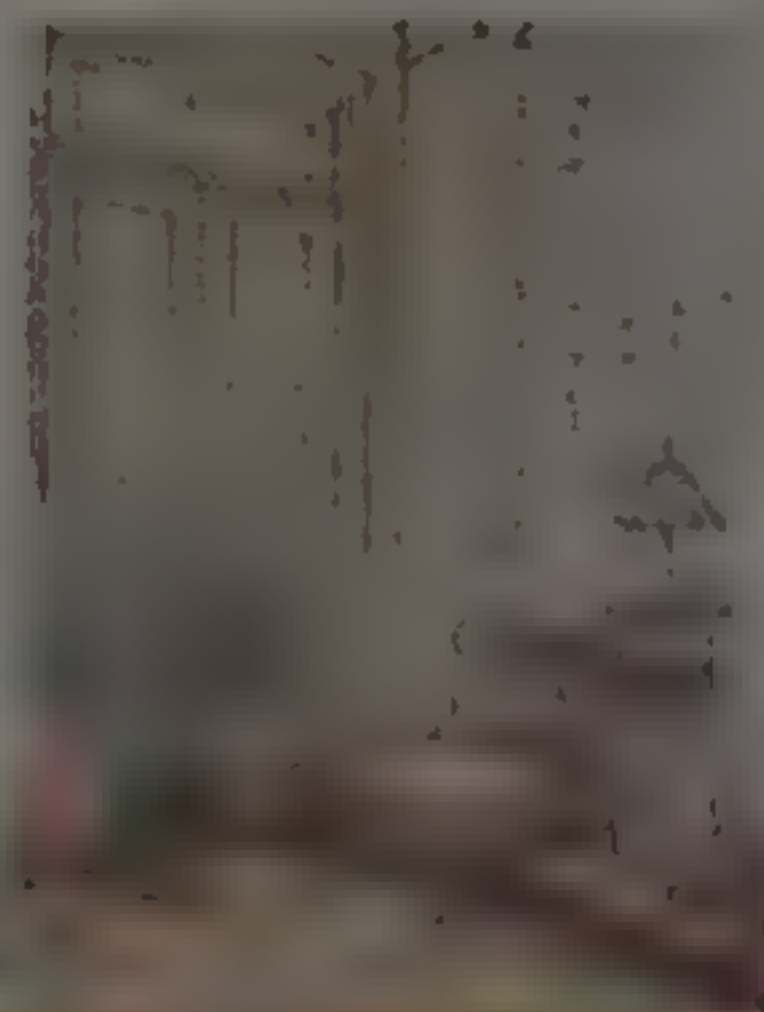
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Production, styling, writing
Assistant
Renée Poirier

Hair & Makeup
The Cutting Room

John Gluwchynski
Arendt
g "Redken
ban Experiment"

Makeup
Van Clark
ovie Makeup"

Erlyn, Daniel

Models

Black Lab Studio





Top and shorts by Kenzie (Ginger);
shoes by Mouse (Wend's)

Fun toys for the boys are crazy belt buckles. This one is enameled metal with a mural. Either modern or vintage—it's a must have.

At the Blue Diamond Cafe, we have a special offer for you. Buy two clothing items, and the third is free. Plus, we have 10% off all purchases over \$20.00 on clothing. So come in and see us. Spring Sale April 12th - April 27th.

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The new spring thing is the cotton jersey top. It's not meant to fit snug and it can be paired with a variety of skirts and pants.



Sharlyn



Daniel

Floral hoodie by TNA; black leggings by Talula (Aritzia); runners by Josef Seibel (Werner's)

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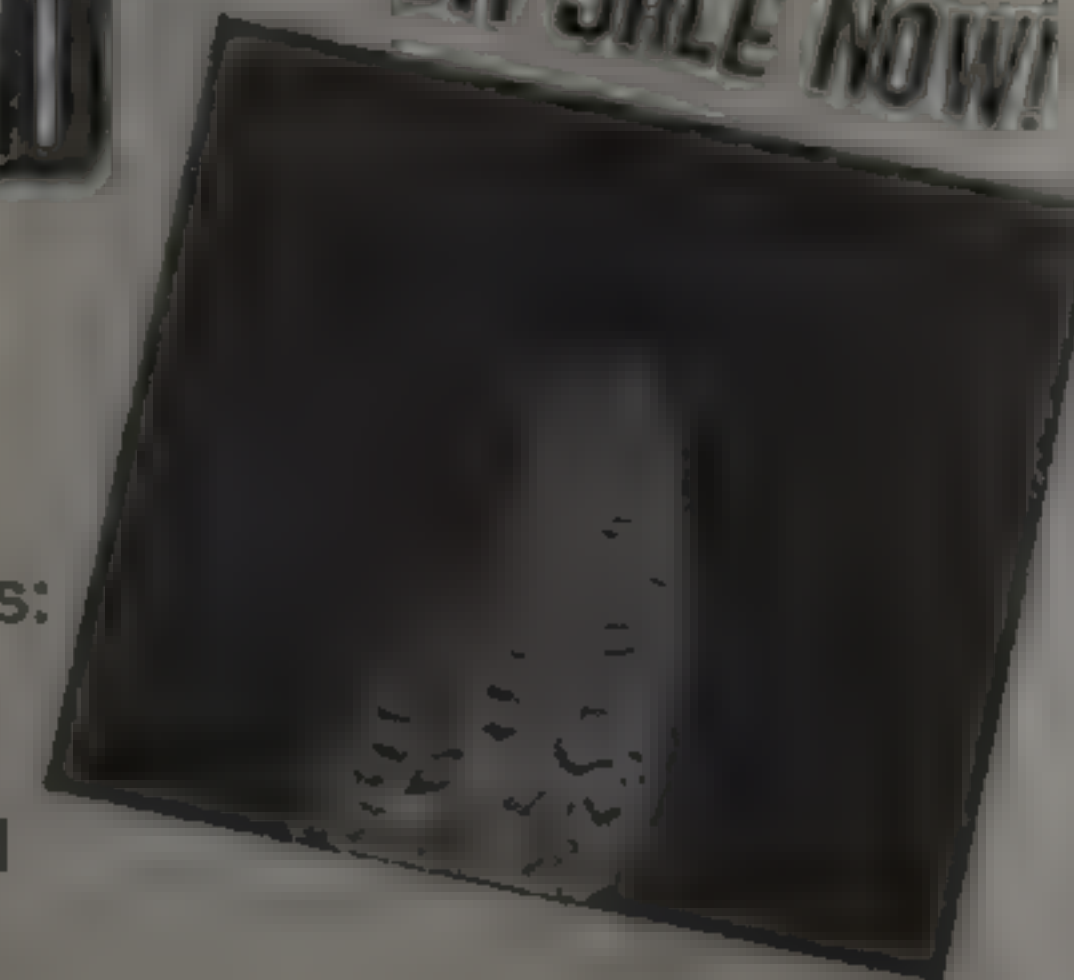
FOR THE WEEK ENDING APRIL 12, 2007

1. Arcade Fire - Neon Bible (merge)
2. Modest Mouse - We Were Dead Before The Ship Even Sank (epic)
3. The Shins - Wincing The Night Away (sub pop)
4. Ry Cooder - My Name Is Buddy (nonesuch)
5. Peter Bjorn And John - Writers Block (almost gold)
6. Ruthier Foster - The Phenomenal (blue com)
7. Tom Waits - Orphans (anti)
8. Neil Young - Live At Massey Hall 1971 (reprise)
9. Lucinda Williams - West (lost highway)
10. !!! - Myth Takes (warp)
11. The Good The Bad & The Queen - The Good, The Bad & The Queen (parlophone)
12. Cara Luft - The Light Fantastic (blue case)
13. Antibalas - Security (anti)
14. Bill Bourne - Boon Tang (cordova bay)
15. Rickie Lee Jones - The Sermon On Exposition Boulevard (new west)
16. You Say Party We Say Die - Lose All Time (paperbag)
17. LCD Soundsystem - Sound Of Silver (dfa)
18. Big Buisness - Here Come The Waterworks (hydra head)
19. Various - Endless Highway: The Music Of The Band (429)
20. Dying Fetus - War Of Attrition (relapse)
21. The Decemberists - The Crane Wife (capitol)
22. Mark Knopfler & Emmylou Harris - All The Roadrunning (mercury)
23. Of Montreal - Hissing Fauns, Are You The Destroyer (polyvinyl)
24. El-P - I'll Sleep When You're Dead (def jux)
25. Clutch - From Beale Street To Oblivion (drt)
26. Highwater Jug Band - S/T (hoodoo)
27. Geoff Berner - The Wedding Dance Of The Widow Bride (Jericho beach)
28. Apostle Of Hustle - National Anthem Of Nowhere (a&c)
29. John Hammond - Push Comes To Shove (back porch)
30. Explosions In The Sky - All Of A Sudden I Miss Everyone (tr)

ANDREW BIRD ARMCHAIR APOCRYPHA

Since beginning his recording career, Andrew Bird has released nine albums: six studio albums, both solo and with his former group the Bowl of Fire, and three live albums. They just released Armchair Apocrypha which will bring the tally to ten.

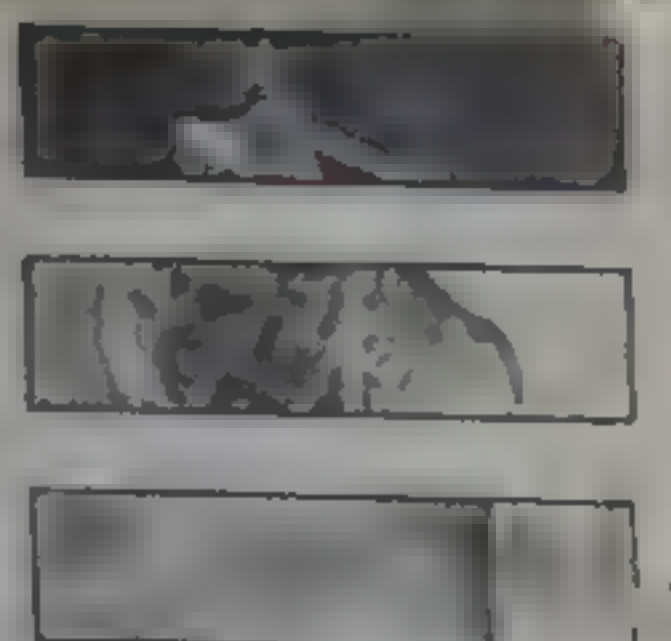
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Antony and Cleopatra are lovers creating a dangerous time

DAVID BERRY / david@vuwweekly.com

Propped in the dead centre of the Walterdale stage, a benign slab of faux-marble looks down over the boards and out into the audience. Appropriately written in Latin, but inappropriately cribbed from a different member of the western canon, the words "Amor Vincit Omnia" are "carved" into the slab—an anachronistic reminder, explains director Scott Sharplin, that even if Shakespeare's *Antony and Cleopatra* is stuffed with Roman politics and Mediterranean battles and two of the most complex lovers in any of the Bard's plays, there's a fairly simple message at the heart of it all.

"I really think a lot of the struggle in the play comes just from Antony and Cleopatra fighting against the fact they are these big, historical figures whose every word is being recorded for posterity, and just trying to be two people who are in love with each other," Sharplin explains, surveying the painters putting the last touches on the stage floor. "And, you know, politically, Octavian wins it all, he ends becoming Augustus, but the play is called 'Antony and Cleopatra,' and they're the two figures we really remember, and whose story we want to see, so I think love

PREVIEW

TO SAT, APR 21
ANTONY AND CLEOPATRA
DIRECTED BY SCOTT SHARPLIN
WRITTEN BY WILLIAM SHAKESPEARE
STARRING JOHN DOLPHIN, MONICA ROBERTS,
COBY PORTER, BONNI CLARK & MORE
WALTERDALE PLAYHOUSE (10322-83 AVENUE),
\$12-\$16

does win in the end."

It's hardly an easy victory, though: Marc Antony and Cleopatra are certainly one of the more infamous couples in all of history, but they're not exactly the type to sing poetry from garden balconies, even in Shakespeare's world.

CHOOSING LOVE IN their particular case has consequences, and those aren't even limited to the more normal (s)he-might-break-my-heart kind. To Sharplin, the quite-literally world-changing choices the pair make just adds a depth that you don't necessarily find in star-crossed lovers.

"The thing about Romeo and Juliet is, their choice to love each other doesn't really have a lot of consequences—I mean, it does, because they screw it up, but they have a certain kind of freedom to love who they choose that neither Antony or Cleopatra has," Sharplin says. "They



know full well that if they get together, wars will happen, and thousands and thousands of people could die, just as a start. There is a very complex kind of love, and you see it in the way they interact: they're painfully aware of how important they are, of how complex the relationship is, but they really just want to be able to make a fairly simple choice."

Trying to focus on something simple in something much bigger isn't too far off what Sharplin himself has to do with the play. It might come down to the two title characters, but *Antony and Cleopatra* is also one of Shakespeare's biggest plays, with more than 20 characters dashing off across the Mediterranean, engaged

in everything from backstabbing politicking to bedroom talk to outright war. It's the kind of logistical headache that has kept the play underproduced in comparison to the rest of Shakespeare's work, and though Sharplin admits it's been something of a challenge, he says the play is simpler than it seems on the surface.

"There is a lot going on, but what we've noticed is, as soon as Cleopatra or Marc Antony step on the stage, everything just sort of stops," he explains. "It doesn't really matter where you're supposed to be or what's supposed to be happening, they just have you and you're going with them." ▼

Die-hards say
bye to their
mullet-man

DIE-NASTY

DIRTY LAUNDRY
JOEL SEMCHUK
dirtylaundry@vuwweekly.com

You'd think that a hockey team coming off a spate of victories—including the greatest moment in hockey history—would have nothing but champagne and roses.

Well, nobody showed up for practice again and rising star Dwayne Minsky is pissed. His mullet needs a trim but that's not what's bothering him: his father Burl recently turned himself in for killing his wife, Dwayne's mother (Pearl). But Burl is back, bound on bail, and Dwayne still won't talk to him; he's got other things on his mind, having been traded to Montréal.

And Goalie Hogie Oogachaka was on top of the world until he decided to smoke a little dope on the set of the movie Leslie Nielsen was filming in Westmount. It was no big deal, until Hogie got into a big public fight with Leslie and got the boot from the set.

Hogie's trophy wife Cheryl was worried anyway; fretting about in her plaid green pants. So she put on the EP version of *Jesus Christ Superstar* and danced wildly for about 10 hours or so—pretty much the whole time Hogie and Captain Derrick Capilano were out drinking, prepping Hogie to tell his wife the bad news, which they did, after bursting in drunkenly. Cheryl reacted with a mild heart attack.

And while his team wins, Ty can't seem to stop strangling people, so he went to find casual psychic Doris to get some mental help. Her reading quickly turned into a tonsil reading, and then she ran out frantic. So then, alone and forlorn, Ty called his occasional girlfriend Jean and ended up having some... dirty speakerphone sex with her... until Capilano and Doris interrupted him. Capilano had a vision involving a flying Stanley Cup, and he wants Minsky back.

Poor Cheryl went from drinking beer in the hospital to flying on morphine in Palm Springs, but she gathered herself up enough to return to Edmonton and confront her husband. It turned out to be a mixed blessing—while she learned she's not that high on his list compared to hockey, he was only trying to get into acting to get her out of Edmonton... because he loves her.

So a huge farewell for Dwayne was organized and he shuttled himself Eastwards, even as parts of his team pleaded for him to stay. For a team this close to the playoffs, it should be an interesting week for the Die-Hards. ▼

Yes, please! Bring on the Cavalcade of Spring!

DAVID BERRY / david@vuwweekly.com

It's awfully hard to turn one's fancy lightly towards thoughts of love when one is getting blasted in the face with snow in the middle of April, wrapping oneself in the coat one has had to excavate from the back of the closet for the third fuckin' time since St Patrick's Day.

In these times, one's fancy turns towards throwing orange juice bottles at domestic sport couples that are roadside puddles or, at the very least, sending out exploratory emails to weeklies in Palo Alto.

Teatro La Quindicina is here to offer some respite for the weary longtime Edmontonian, however, in the form of its *Cavalcade of Spring*, a spirited, sprightly prime-time affair hosted by none other than the sensational Irmengarde (Davina Stewart), Edmonton's answer to Madonna and some-time fill-in host of the monthly Euro-variety spectacle *Oh Susanna!*.

PREVIEW

SAT, APR 14 (8 PM)
IRMENGARDE'S CAVALCADE OF SPRING
DAVINA STEWART WITH CATHY DERKACH,
ANDREA HOUSE, KENDRA CONNOR, JOSH MELLOT,
SARAH-JEANNE HOSIE, FARREN TIMOTEO,
ANDREW MACDONALD-SMITH & OTHERS
VARSCONA THEATRE (10329-83 AVENUE), \$8-\$10

As Teatro's Artistic Director and show producer Stewart Lemoine explains, the show is all about helping the city forget about the miserable excuse for spring it's been treated to so far.

"I think we just need to have a spring party to convince ourselves that it's actually here," says Lemoine. "Maybe if we will it, it will actually come true."

THE SHOW WILL feature a bevy of spring-related events, approached with the same reckless, spontaneous energy as the aforementioned late-

night variety hour. Not only will there be a selection of spring ditties sung by local chanteuses Cathy Derkach and Kendra Connor, among others, viewers will be treated to fashion tips for spring in the form of choosing a the proper hat, a panel of local notables weighing in on everything from local politics to the celebrity scene, a selection of spring-related treats that can be eaten and drank—what better way to get rid of your sorrows than drown them with a refreshing cocktail, really—and last but not least, the city-renowned smash hit, *Plays by Children*, pulled out of Susanna's repertoire to brighten the primetime stage.

"These plays by children are actually all new, too," explains Lemoine, who will be pulling the plays from a workshop he recently completed with some Victoria elementary students. "We had been using the ones I had from Glenora for about 10 years now, so it was time for some fresh

ones, and these are just as good. They're wonderfully simple little plays that will be played with real intensity by trained adults."

Overall, Lemoine hopes the *Cavalcade* not only brightens our collective spring, but maybe also introduces a few people to the wild talk-show format Teatro has been perfecting in the wee small hours at the end of every month with *Oh Susanna!*.

"They're both based on these variety talk shows you see on Italian television, which are just complete three-ring circuses: someone will be talking, but off in the corner are celebutantes drinking cocktails, and then they'll stop everything to play some ridiculous game, like setting out a dinner on a beautiful girl," he explains. "We don't go that far, but we have a good time, and hopefully this will be a chance for people who are scared off by late nights to see what we're all about when we're not doing plays." ▼

Winnipeg Ballet's *Dracula* more than a blood-sucking bonanza

SHERRY DAWN KNETTLE / sherry@vuwweekly

When André Lewis first thought about creating *Dracula*, a full-length contemporary ballet in three acts, he knew that the dance world would be skeptical.

"Ten years ago, it was either classical or mixed repertoire," says Royal Winnipeg Ballet's artistic director. Very few people did full-length contemporary works in Canada and the US. Now, it seems, everybody is doing them.

"At one time, RWB only performed a mixed repertoire—except for *The Nutcracker*," he says, adding that when he began as artistic director almost 12 years ago, the company was losing audiences and faltering financially.

But he explains that because the most enduring works are the full-length ones, he successfully began to add classical ballets to the company's repertoire, thus bringing in more audiences.

Although he knew of the dark view taken towards his concept of a full-length work, *Dracula* kept haunting him until after the movie *Interview With a Vampire* was released. Lewis realized then that people were enormously curious about vampires, and would undoubtedly find his idea alluring.

"The idea had been germinating in my mind for a long time," he says. "I felt that *Dracula* as a ballet would do well with critics and audiences."

Lewis contacted Mark Godden, formerly both a company member and resident choreographer at RWB.

"He wasn't sure at first—he had never done a full-length work," Lewis explains. But after Godden read the

which give his work a powerful sense of theatricality.

"I love what Mark does. He moves the work cleverly from one scene to another. He's made scene changes part of the show. There's this wonderful moment when we go to Lucy's crypt," Lewis says, describing how he bed becomes her coffin. "It's done so well, and you see it happen in front of your eyes."

"And there's a pantomime that tells the entire story in six minutes. It makes people chuckle—very clever. A critic in Vancouver called it a 'coup de theatre'—a great moment!"

Even the way Godden chose the music is considered unusual for a ballet.

"Rather than just try to concoct a story around one symphony, he created his storyboard first, then chose music from various [Mahler] symphonies. Mark chose well—from the First, Second and Ninth symphonies."

"This had never been done, to my knowledge."

"We've rethought how we do things as an artistic community. This ballet grabs you from the first chord of music when the curtain goes up and keeps you there."

"The images will haunt you long after you leave the theatre." ▼

PREVIEW
THU, APR 12 & FRI, APR 13 (8 PM)
DRACULA
BY ROYAL WINNIPEG BALLET
JUBILEE AUDITORIUM (11455 - 87 AVENUE),
\$42.25 - \$78.25

book, he met with Lewis in Montréal, and was commissioned to create *Dracula*.

ONE OF THE decisions Godden made was to centre the work around *Dracula*'s effect on a morally strict Victorian society, rather than just having *Dracula* running around biting women's necks as he does in the book.

"Mark's work is unencumbered by the old operatic model—following all the little 'in-between-moments' of a story," Lewis explains, pointing out that Godden plucks from both sides by using both old and new styles,



Mile Zero Dance wants to separate oil from the *Water's Edge*

SHERRY DAWN KNETTLE / sherry@vuwweekly.com

"This work is very issue based. I feel that in art we need to be more vocal about the world and we can do it in a way that achieves artistic flow," Mile Zero Dance's Gerry Morita says.

"I want to make contemporary dance that's relative to the world, but dance is a limited medium that creates a different reality for the viewer."

By offering feelings or impressions, dance is more like a dream state than a narrative medium.

"If you're going to tell a story, you're better off using literature. I like to use other elements to offer more information," the artistic director says. "That's why it's good to collaborate."

A group of artists has created what Morita calls a subliminal reality in *Water's Edge*, a new work that looks at issues surrounding water.

Through her choreography, she asks, "As waters recede and scarcity turns to commodity, how does it affect life?" In answer, Morita and her collaborators have created a triptych first, water as a precious entity; second, a drought; and third, mirage along with the memory of water.

Water's Edge is about how precious water is and the possibility of running out," says musician/collabo-

rator Don Ross, who uses found sounds such as a brook in Jasper during summer or the crunching that results from stepping in the snow at minus 25 degrees.

He also draws on recordings of the sounds of wells in Central Asia mixed with crowd noises and cowbells clanging nearby or the voice of a Bora tribesman telling stories in an Amazon forest.

PREVIEW
FRI, APR 13 - SUN, APR 15;
FRI, APR 19 - SUN, APR 21 (8 PM)
WATER'S EDGE
TRANSALTA ARTS BARN (10320 - 84 AVENUE)
\$12 - \$15

To summon the feeling of drought, Ross works with sounds that invoke post-apocalyptic images using granulated kettledrums and rickety old machine sounds among other things.

"Over top of that, there's a jazz piano player—very avant-garde," he laughs. "And I use a saxophone, but it doesn't sound like a saxophone."

VIDEOGRAPHER TIM FOLKMAN uses reflective images and shadowy textures to create the feeling of a drought.

"I'm working with a new approach," he says of his work as a whole, which includes a slide show. "We're breaking up the space and integrating the video into the set. Hopefully, we'll have moving screens that the dancers would lift and manipulate. The videos will be reflected on the costumes themselves."

Although Folkman's videos present environmental, spiritual and emotional issues rather than hard, scientific facts, he finds it difficult to avoid political concerns.

Morita agrees. "We're at a time politically where we're deciding how much water the oil sands should get, and we're on our way to making water a precious commodity as opposed to something that's free and natural and open to everybody."

"Why should I have to buy my water from Coca-Cola?" she says, referring to the soft drink company that owns Dasani. "By giving us water in bottles they're making us think that tap water isn't safe to drink—but it is—and if we don't fight for its availability, then we'll lose it."

"Right now people are dealing with the transition between taking water for granted and constructing it as a very important thing in our lives. We're at a crucial point." ▼



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Dig into the deep embrace of Erin Schwab's *Rooted In*

by CHRISTA O'KEEFE / maryhite@vancouverweekly.com

How do you know something will make it? We talk about that in horticulture as being 'rooted in'—when the roots grip into the soil; when the plant takes to its environment."

Beyond making a literal statement about the importance of her physical subject matter—tree roots—Edmonton-based artist Erin Schwab could be referencing her nascent career in the title of her first show since completing an MFA at the University of Alberta last fall. *Rooted In* demonstrates Schwab doing exactly that with her practice, building on the body of work she developed during her graduate studies and entrenching herself in the environment of the Canadian art scene.

A blunt-spoken blonde with a quick, broad laugh and thumbs that are so green as to suggest they have roots and rings under their skin instead of blood and flesh, Schwab splits her time between the tree farm where she's worked for the past few years, teaching duties at the U of A and an art practice informed by both.

Schwab likens drawing, the heart of her practice, to the root of a plant—a usually hidden and humble foundation that feeds, sustains and gives structure to showier goings-on above-ground. By exposing and emphasizing root systems in her large-scale drawings or enfolding her subjects in porcelain slip and fossilizing them through the transformative action of the kiln, Schwab celebrates the primacy of both the root and practice of drawing. She upends the expectation that both are simply a means to an entirely different end, say, a tree drenched in summer foliage, or a painting of one.

"Drawing is never an exercise for me," she insists. "It's not just a sketch for something 'better.' Laying down ideas is as important as the final product."

The root is a loaded subject, its

PREVIEW
ROOTED IN
 BY ERIN SCHWAB
 HARCOURT HOUSE ARTS CENTRE
 (10215-112 STREET)

gestural organic qualities potentially meditative and starkly beautiful rendered in charcoal or porcelain. Pulled

inside the hollowed out limbs, remnants of carbon and iron.

The resulting creation, though, is worth the risk: a twisting, expressive sheath of what resembles tangles of pale white bone, with the mineral traces released by firing suggesting marrow. They are simultaneously alien and completely familiar.

For *Rooted In*, Schwab has taken recent firings and juxtaposed them with her drawings, magnificently detailed works that capture the graceful ballet of the roots in an entirely different manner than the veneration of form her porcelain pieces embody.

"Drawings are all about shadow and texture," Schwab points out. She

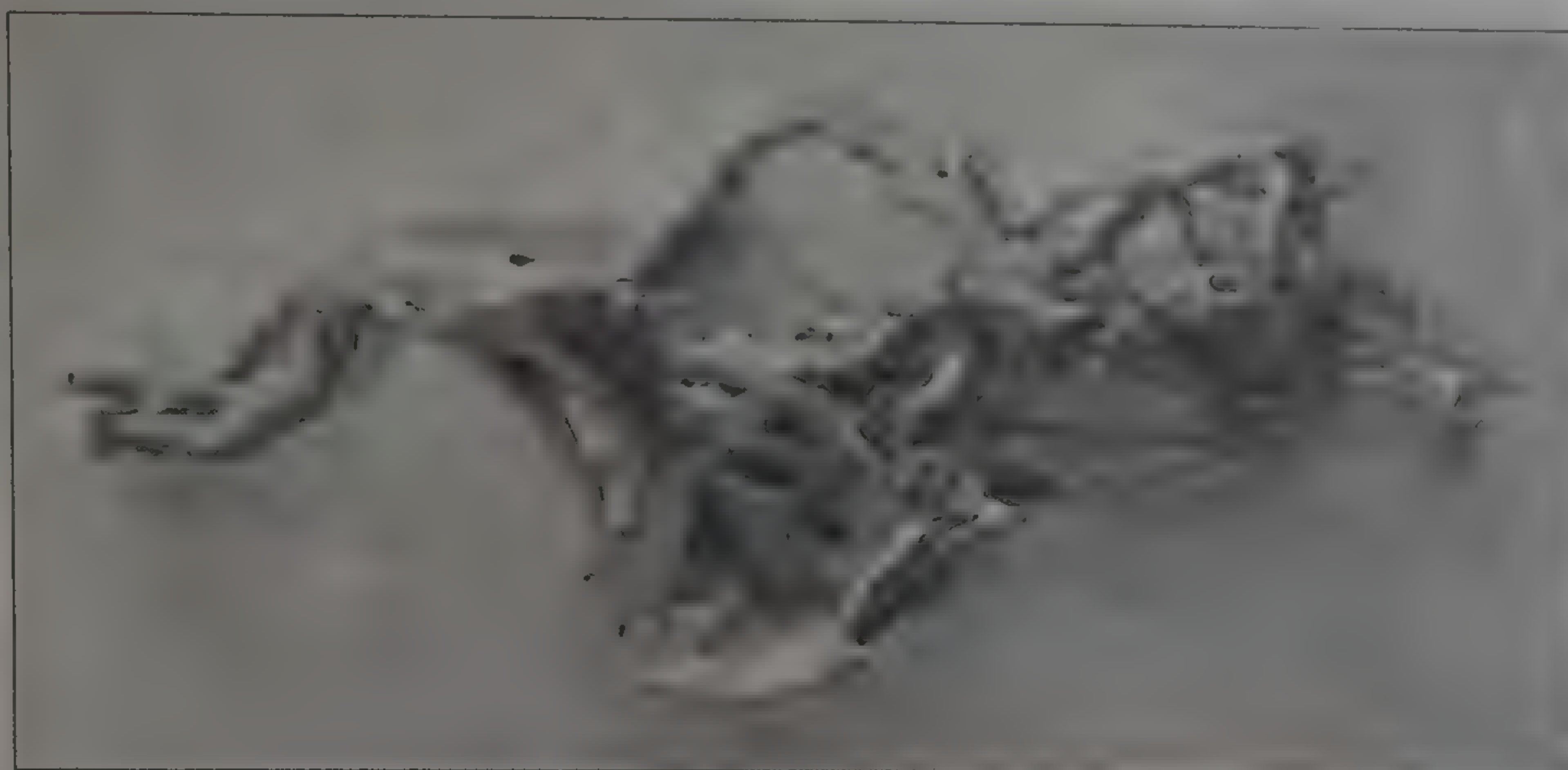
drawings let the root sit unadorned, their bareness heightening emotional response. "It was self-indulgence; this need to draw by filling the whole surface. I've learned to ignore things in the source material and be more present for every mark and shadow as I'm drawing."

Against the play of light and dark of the drawings, the porcelain takes on an ethereal frailty; the roots' connection to the earth that cradled them throughout their lives becomes tenuous. Schwab heightens this effect with a visual gag, piling broken shards at viewers' feet at points in the space. Underneath plinths, they simply seem more bone-like and installation-like, but in the context of a line of wall-mounted porcelain roots with one set of empty hooks and shattered pile below, the effect is dramatic.

"People think they're plastic or plaster casting or some cheap material. I think the bits heighten the physical awareness of the fragility of them," Schwab explains. There is also a neat finality to seeing the disorder of the debris of unsuccessful firings next to the organic order of the natural object Schwab successfully caught.

"The objects and the drawings have a dynamic dialogue," she concludes.

The roots are silent now, having relinquished their grip on the soil, but through giving them a strange new voice and presence, Schwab is deepening her embrace of the practice of creation. ▽



from the embrace of the earth, roots remind us of the cyclic rhythms of nature and life, hidden structures of our bodies, far-reaching networks of social and familial spheres.

For Schwab, they also evoke "sturdiness and strength. I love the contrast with the delicacy and fragility of firing them in porcelain."

SHE IS PROUD of this process, perfected for her grad show and used again alongside her charcoal and paper portraits of tree farm casualties (Schwab only uses dead roots). No one thought it would work, and indeed many roots still don't survive being coated with porcelain slip and kiln-fired at a high temperature until nothing remains of the original plant except a ghost of its form and streaks of brown and red

"Making these is an ongoing process," Schwab relates. "It's time-consuming and depends on the availability of the kiln, so I'm always preparing them and getting the slip ready so I can throw a batch in when it's free."

suspends her subjects from the ceiling before consigning them to the kiln, photographing them and making the roots come alive again on paper using an arsenal of mark-making techniques. Early drawings illustrate a wrinkly fabric background, while later

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All hail *The Call of the Weird*—because we're all a little that

CAROLYN NIKODYM / carolyn@vucweekly.com

If you are a disillusioned sociology student, budding journalist, psychiatrist, psychologist, if you are traveller, even a tourist or maybe you're thinking about becoming a porn star or an alien annihilator—Louis Theroux's *The Call of the Weird: Travels in American Subculture* is the kind of book you'd come across in a book store and absolutely have to buy. Your search for that certain book on that blustery April day would end.

Now, I can't say that Theroux's travelogue will ultimately be the answer to your dreams, but it will likely find that certain something in you—in everybody, really—that causes you to gawk at an auto accident and think, "Thank God that wasn't me!" in a somewhat compassionate, but mostly selfish manner.

The BBC journalist taps into the same zeitgeist that informs our fascination with Jerry Springer and "reality" TV—but with a couple major differences. Theroux's subjects are very real, and there is nothing like the same kind of derision for the subject as there is with Springer.

The seed for the (almost) 37-year-old's first book began over a decade ago, when he started interviewing folks he thought were compelling for a BBC series called *Louis Theroux's Weird Weekends*. With *Call of the Weird*, he decides to revisit some of the people he just couldn't get out of his mind on a six-month reunion tour of the US.

Some of his subjects you'll recognize—Ike Turner is probably the most famous—but most you won't. That isn't a problem, however, because Theroux's deft hand will have you seeing white supremacists with a measure of compassion (really!) and the spray-on tan of perfect porn-star bodies will be circling down the shower drain. He fills you in on their story with both humour and human-to-human understanding.

If you've ever read any of Chuck Klosterman's books, you can draw a comparison to the style you'll encounter in *Call of the Weird*. While the two writers are quite different, there is nonetheless a similar thread running through the fabric of each of their work. They are both kind of geeky and you meet the subject, the author and yourself on some humanity continuum that blurs any sort of distinction between the three. You also discover, along with both writers, the strangeness of the interviewer-interviewee relationship.

THEROUX BEGINS THE BOOK with his attempt to revisit Thor Templar, who owned and operated a company called the Alien Resistance Movement, which offered alien-slaying assistance to those being stalked or assaulted by extraterrestrials. And during Theroux's first encounter with Templar, the latter claimed to have killed 10 aliens.

When he can't locate Templar

FREAKS!

BY LOUIS THEROUX
THE CALL OF THE WEIRD
DE CAPO PRESS, \$27.97

directly, Theroux heads to the annual International UFO Congress to see if he can't scare up some leads. Here, we meet a cornucopia of folks—ones that believe Earth is run by "reptilians," ones that act as space mediums and ones that claim to be abductees—until he heads out to visit Bob Short, a space channeler.

It's this first chapter that really sets the tone for *Call of the Weird*. While Theroux's prologue gives you a sense of his self-deprecating personality, his tale of searching for Templar also lets you know that he is no pushover, either. His own beliefs come streaming through—he does not believe in anything the folks at the Congress are selling—but that isn't to say that he belittles Short, Templar or any of the others. They are simply interesting people.



But it's a thin line he is toeing—his genuine curiosity could be construed as confrontational.

As he notes after his visit with Short, "Just because I wanted to know someone better, didn't mean they wanted to be known better. Because I myself am literal-minded and perhaps a little self-doubting, I assume other people are happy to examine their contradictions. But it wasn't so. And in many cases those whose faith was most important to them—like Bob [Short]—were least able to hold their beliefs up to question."

The following chapters line up in similar fashion—from JJ Michaels, former porn star to Memphis rapper Mello T to a couple of varieties of white supremacists.

Meeting April, Lamb and Lynx is probably the most difficult chapter to digest. The perfect family of light-haired females pictured at the beginning of chapter 10 is disconcerting after you discover that April, mother of 12-year-old twins Lamb and Lynx, is actually a hardcore racist.

Not only that, but also the twins had recorded as girl group Prussian Blue, covering a range of tunes—from skinhead groups to traditional German numbers and some original compositions. (Random Numbers' blogger labels them "Neo-Nazism's Olsen Twins.")

Lamb and Lynx are fourth-genera-

tion white supremacists—their grandfather uses a swastika to brand his cows. While Theroux makes the point that the girls could very well tone down the racist rhetoric when they hit high school in an effort to fit in, the glass-half-empty sector could make an equally compelling argument that the twins are destined to raise their own racist children, and so on, through no fault of their own.

THE BOOK'S HIGHLIGHT, for me, was meeting Ike Turner. Arguably the penner of the first rock 'n' roll song, "Rocket 88," he was made infamous when Tina Turner released her autobiography *I, Tina* (later made into the film *What's Love Got to Do With It?*), detailing the pair's tempestuous relationship and his abusive nature.

Unlike most of his other interviews, where Theroux is rather up front—for example asking white supremacist Jerry Grudl if he's ever tried being less racist—the one with Turner is a careful dance around the fragile ego of the musician. Theroux had attempted a documentary with

him in the past, but was sent away after 10 days.

On the one hand, Turner is audacious, talking about his "orgying" days with sweet reminiscence and fervour. On the other, the now-75-year-old seems a somewhat pathetic bundle of neuroses. His need for acceptance from the people around him, even Theroux whom he barely knows, is so palpable that it's uncomfortable.

"They don't know what this soul has got and how I am inside. All they know is how I've been portrayed to be. And the me that they portrayed me to be, that's not me. This is me," Turner tells Theroux.

However, Turner is not unlike the other people in *Call of the Weird*, and ultimately not unlike all of us. This idea is how Theroux manages to really tie these disparate stories together.

Whether you're talking to a Nevada brothel prostitute, a Heaven's Gate survivor (the group that committed an apparent mass suicide to catch onto a comet in the late '90s) or a less-than-honest-how-to-become-a-millionaire motivational speaker, there are a handful of constants in the human condition.

Beyond fulfilling the basic needs of food, clean water and shelter, we all need faith in something and a sense of community or belonging. ▼

House of Meetings invokes the unbearable relateness of truth

BOOKS

HOPSCOTCH

JOSEF BRAUN
hopscotch@vucweekly.com

Martin Amis's *Koba the Dread: Laughter and the Twenty Million*, his 2003 personal survey of Stalinist atrocities, took a unique approach to history.

The work of an impassioned, obsessive, deeply aghast Russophile is never so compelling as in its first section—dealing with Amis's abiding outrage at the inability of certain Western intellectuals (ie his dad Kingsley Amis and old pal Christopher Hitchens) to properly acknowledge the fathomless failings of the Soviet experiment.

House of Meetings (Knopf, \$29.95) returns to the subject of the Soviet toll on the Russian soul, but in the form of a novel, which of course is Amis's primary métier. Narrated by its protagonist, an unnamed Russian-American returning to his homeland at the age of 85, in the form of a sprawling, confessional email, the book's so thoroughly flavoured with Amis's attraction to the unsavoury as to render it nearly indigestible, depending on your tolerance for relentless despair.

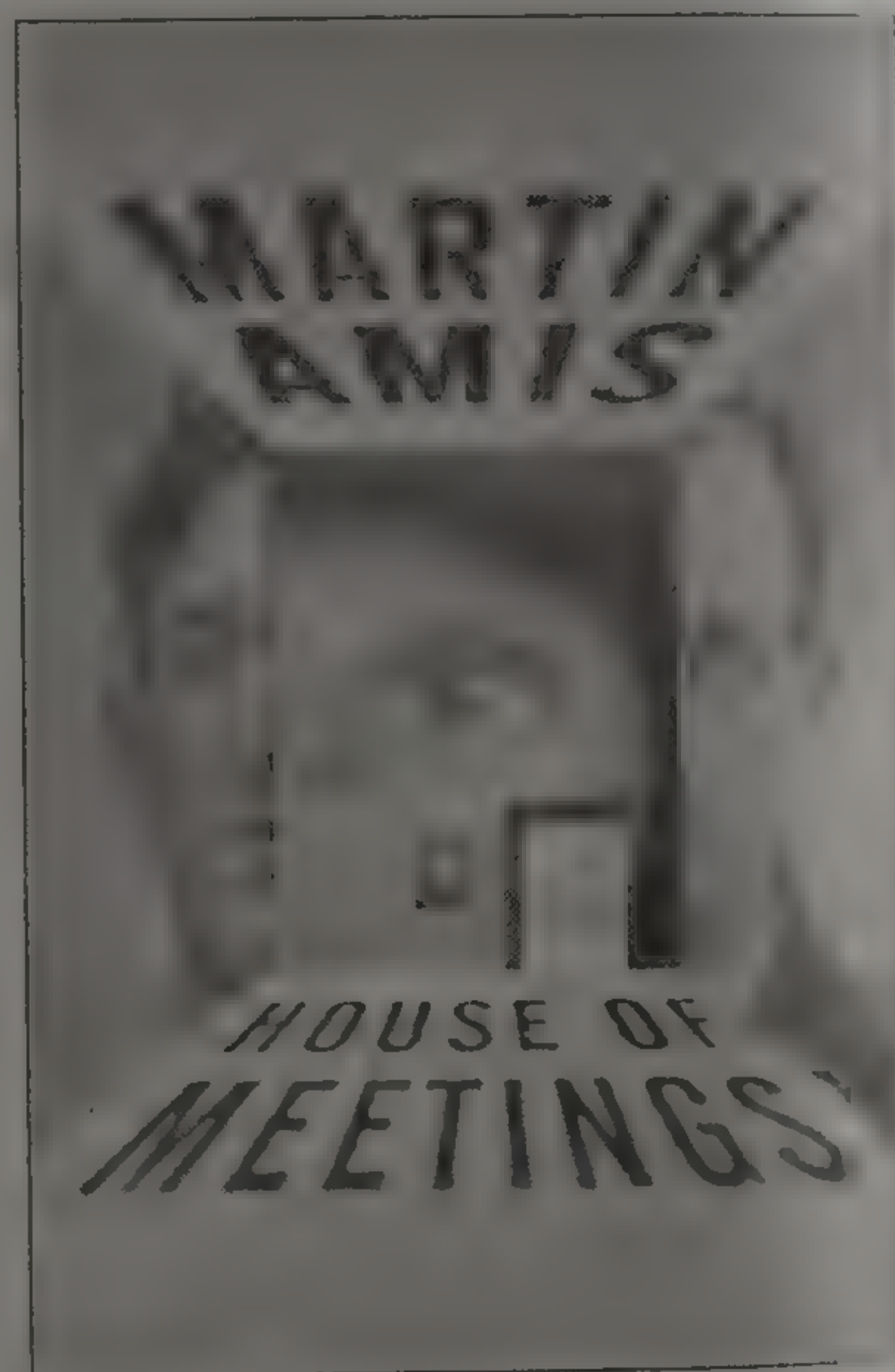
Citing Anne Applebaum's acclaimed *Gulag: A History* as a key source of inspiration and research, Amis aims to evoke the Gulag's monstrous appetite for debasement in rich, appalling detail, while at the same time implying what many Russians concede to be their nation's ugly truth: the grotesqueries unfurled under communism were but part of a much longer, perhaps eternal, story of human perdition that is essentially indifferent to changing political movements. (One character theorizes that geography is destiny, so perhaps it comes down to its placement on that vast, arduous East Eurasian plain that makes Russia so hopelessly fucked.)

ENSURING THAT HIS recollections of Russian degradation aren't seen as something contained to the Soviet era, our narrator's homecoming coincides with the Beslan school hostage crisis, which he comments on. With children and teachers curdling horrifically under oppressive heat, lack of food, lack of water and, needless to say, lack of initiative on the part of the authorities, "Middle School Number One is like a laboratory and a control experiment," he writes. "It is showing you how to build the Russian totality."

Our narrator's attentiveness, his not slipping blithely and utterly into resigned cynicism, is perhaps one of the ingredients that keeps *House of Meetings* from being wholly flattened by despair. This

man who once raped his way across what later became East Germany during WWII, who survived 12 years without soap or hope in Norlag, who seems to have frequently wished his brother dead out of nothing more than sexual jealousy, who forces lovers to recite their previous sexual exploits in the form of penance—this man does seem to have retained some vague ghost of a conscience. Despite the novel's ostensible love triangle, which is rather flimsy given his dearth of deeper feelings for the female at its apex, our narrator does seem to have genuinely loved at least one person in his life: Venus, the American stepdaughter to whom this tale is addressed.

That our narrator has decided to enlighten his stepdaughter regarding his vilest, most nihilistic exploits seems perverse to say the least, but there is something of a point to it all, the offering of some answers to Venus's lingering confusion about the nature of his unusual relationship with her dead mother. And he seems desperate to impart to her just how fundamental the distinction



between her Western perspective and his Russian one is, though he never exactly declares one more truthful than the other. (This is Martin Amis: truth is resolutely relative.)

If you're noting a particular absence of clear recommendation or dismissal of *House of Meetings* here, it might be because I'm not certain how to come to terms with Amis's underlying messages.

He's an altogether bleak moralist, and his overt attempts at humanizing this story are pretty dubious, as is his eagerness to speak for the Russian character, however persuasively. But there is this persistent shard of insight lingering in the dance of wordplay and grisly humour, especially in the connections made between corporeal and spiritual erosion. ▼

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GYPSY CARAVAN DANCE COMPANY—TRIBUTE TO TRIBAL Royal Alberta Museum, 12845-102 Ave (420-1757) • Tribal style belly dance featuring Gypsy Caravan Dance Company, Vibe Tribe and others with music by Paul Bromley • Sat, Apr. 14 (8pm) • \$18 at TIX on the Square

MAMOFODADAZ El Toro restaurant (619-8063) • Featuring dancers Micah and Kathy • Apr. 14 • \$12

MILE ZERO DANCE—WATER'S EDGE PCL Theatre TransAlta Arts Bams, 10330-84 Ave (420-1757) • Featuring dancers, Gerry Monte and Theresa Dextraze with musicians Don Ross and James Carson and video by Tim Folkmann, with a different opening act each night • Apr. 13-15, 19-21 (8pm) • \$15 at TIX on the Square

ROYAL WINNIPEG BALLET—DRACULA Jubilee Auditorium (451-9000) • Featuring local dancers including Tara Birtwhistle, Vanessa Lawson, Janet Sartore-De Luca and Darren Anderson • Apr. 12-13 • Tickets available at TicketMaster

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • Open Tue-Sat 10am-5pm • **GOING WITH THE FLOW:** Landscape paintings by Jerry Heine • Apr. 14-26 • Opening reception: Apr. 14 (2-4pm), artist in attendance

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:** **889W HANA** Fun and fabulous teapots and tea-sets; until July 14. Artist's reception: Sat, Apr. 14 (2-4pm) • **Discovery Gallery:** **THE NAKED TRUTH:** Artworks by Christopher Boha; Apr. 14-May 26, opening reception: Sat, Apr. 14 (2-4pm)

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave • **CHINA SENSATION** New Art from Chengdu; Apr. 14-June 10 • **FLAT** An exhibition featuring artworks by nine Edmonton artists: Apr. 14-May 27 • **UNFLAT** David Cantine; Apr. 14-June 10 • **ART OUTDOORS** featuring the ten original works of art that are featured in the *Art Outdoors* billboards; Apr. 14-May 27 • **BACK TO THE FUTURE** Featured artworks by Franklin Carmichael, George Reid, AY Jackson, Tom Thomson, Frederick Vasey, JEH Macdonald, Cornelius Kneghoff, Lawren Harris, Ansel Adams, Maxwell Bates, Marlon Nicoll, and many more; Apr. 14-June 10 • **Talking with Artists:** David Cantine; Apr. 14 (11pm), talking with Artists: Artists from *Flat*; Apr. 14 (2pm) • **All Day Saturday:** Art workshops, exhibition tours; Apr. 14 (2pm) • **Museum Builders Lecture Series:** Michael Palladino; M.A.D.E. lecture series; Apr. 18 (7pm), \$10/\$8 (AGA member/student)

ARTSHAB STUDIO GALLERY 10220-105 St (439-9532) • Open every Thu (5-8pm) • **CATFIGHT:** Six emerging artists investigate female-on-female aggression • **MORE NEW WORK:** Artworks by ArtsHab residents • Until Apr. 26

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3471) • **BETWEEN DREAM AND REALITY:** Artworks by Léonie Poole, Roma Newcombe, Pauline Ulliac, Monika Dery and Gisèle Gregoire • Apr. 13-25 • Opening reception: Apr. 13 (7-8:30pm)

DONGLAS UDELL GALLERY 10332-124 St (488-4445) • Open Tue-Sat 9:30-5:30pm • **LUX ETERNA:** Watercolour still lifes by Vivian Thierfelder • Until Apr. 21

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) • Open: Tue by appointment; Wed-Fri 11am-5:30pm, Sat 11am-4pm, closed long weekends • **COLLECTION 2006** New artworks by various artists

EVANGELICAL COVENANT CHURCH 8501-82 Ave • Annual spring show presented by the Emerging Artists' Society Of Alberta • Apr. 13 (5-9pm), includes reception, artist in attendance • Apr. 14 (10am-4pm)

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492-0166) • Open: Mon-Thu 8:30am-2pm, Fri 8:30am-4:30pm; Sat 9am-noon • **BUILDING BODIES—BODIES BUILDING:** Figurative artworks • Apr. 16-25

FAB GALLERY Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-1111) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • **BACHELOR OF DESIGN GRAD SHOW** • Until Apr. 14

FINCH GALLERY 10516 Whyte Ave (432-0240) • Open: Tue-Sat 9:30am-6pm • **TAITOO FLASH:** Artworks by Cornelia Attolits • Until Apr. 28 • Opening reception: Sat, Apr. 14 (2-4pm)

GALLERY AT MILNER—STANLEY A. MILNER LIBRARY Main Fl, Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-5pm, Sat 9am-6pm; Sun 1-5pm • **SHOW OFF:** Exhibit of art • Until Apr. 30

THE MOUNT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 9am-5pm; Sat 12-4pm • **FAMILIAR TERRITORY:** Drawing exhibition by Lois Schliker; until May 12 • **Front Room:** **WILD IN** Large-scale charcoal drawings and small black and white line engravings of plant roots by Erin Schwab; until May 12

THE ALLEN GALLERY Strathcona Place, 10831 University Ave (452-2323) • Open: Mon-Fri 9am-4pm • **ORIGINAL DIGITAL FINE ARTS:** Computer paintings by Ansgard Thomson • Until May 3

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open: Tue-Fri 9:30am-5:30pm, Sat 9:30am-4pm • Paintings by Raymond and photos by Con Boland; serigraphs by Norval Morrisseau and a Weaver • Through April • **(SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm, Sat 10am-5pm • Serigraphs by George and paintings by Don Sharpe, Teresa Stoebe and Carol Hama • 2 pottery by Jim Speers and Helena Bail • Through April

JOHN'S 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat

1000-4pm, Sat 10am-4pm • **YOUTHWRITE** Film-makers group for young writers; until Apr. 19 • **YOUTHWRITE** Documentary film celebrating the Writers Guild of Alberta's summer camp for young writers. Directed and edited by Edmonton filmmaker Geoff McMaster • Thu, Apr. 19 (7pm) • Free

HERITAGE CENTRE 5411-51 St, Stony Plain (963-2777) • Open daily 11:30am-4pm • **SASSY LADIES:** A display highlighting the "sassy" side of women including a revealing collection of intimates from the early years • Until May 28

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9704-111 Ave (474-7611) • Open: Mon-Fri 10am-2pm; Tue/Thu evenings 6:30-8pm • **ART IS THE HEART OF COMMUNITY:** Exhibition and auction in support of Edmonton Public School's City Centre Education Project featuring professional jewellers, potters and student artwork; Apr. 20-21 (Fri 3-7pm, Sat 11am-4pm)

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **SEEING FREE:** Artworks by James Doran, Monica Musselshite, Louis O'Conley, Ulrike Rossier; Apr. 12-28, opening reception: Thu, Apr. 12 (7-9pm) • Celebrate poetry, art and music; Apr. 12 (7-9pm) and Apr. 19 (6:30-8pm) • **ArtVentures: Petroglyphs and Patterns;** Apr. 21 (1-4pm); for children 6-12, \$5/child • Drop-in for the artist at heart; Apr. 19 (7-9pm)

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd (427-1750) • Open: Tue-Sat, Wed 9am-4:30pm • **THE GREAT WESTERN GARMENT COMPANY:** Founded in 1911 and now owned by Levis Strauss and Co. (Canada) Inc, the history of garment workers offers a glimpse of the history of all working people in this city. Exhibit features information panels, photographs and clothing • Until Apr. 27

ROYAL ALBERTA MUSEUM 12845-102 Ave • **COOL AND COLLECTED:** See the unseen from the Museum's collections; until July 2 • **GALEN ROWELL—A RETROSPECTIVE:** Landscape photographs; until July 2 • **PROJECT RENEWAL:** a glimpse of the Museum's redevelopment plans; until July 2 • **National Geographic Film Series:** Museum Theatre; *Surviving Everest: First Hand Accounts*; Sat, Apr. 21 (1-3:30pm); free • **Edmonton Nature Club:** Museum Theatre; Monthly meeting featuring *The Ivory Billed Woodpecker*, *The Enigma*, *The Reality*, and *The Prospects for its Survival*; lecture by Dr. Jim Butler; Fri, Apr. 20 (7pm); admission by donation

ST. ALBERT PLACE LOBBY 5 St. Anne Street, St. Albert • Spring art exhibition celebrating the 20th anniversary of the St. Albert Painters Guild • Apr. 27-29 (Fri 10am-10pm; Sat 10am-5pm, Sun 10am-4pm) • Opening Reception: Fri, Apr. 27 (7-10pm)

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **ELEMENTS** Abstractions by Marianne Watchel • Apr. 14-May 1 • Opening reception: Sat, Apr. 14 (2-4pm), artist in attendance

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **ART OF THE ANKARA EX-LIBRIS SOCIETY:** Small printworks by artists of the Ankara Ex-Libris Society of Turkey; until Apr. 14 • **INVENTIONS AND UNCOMMON PLACES:** Printworks by Jörg Rothenpieler; Apr. 19-June 2; opening reception: Apr. 19 (7-9pm)

SPRUCE GROVE ART GALLERY 35-5 Ave, Spruce Grove (962-9664) • **WAX FACTOR: THE BEAUTY OF BATIK** Artworks by Monika Dery • Until Apr. 21

STANLEY A. MILNER LIBRARY Edmonton Room (downstairs), 7 Sir Winston Churchill Sq • Open: Mon-Sat 11am-5pm, Sun 1-5pm • **COMMON GROUND** Artworks by the Alberta Society of Artists and the MSA • Apr. 29-May 12 • Opening reception: Sun, Apr. 29 (1-3:30pm)

TELLUS WORLD OF SCIENCE 11211-142 St (452-9100/451-3344) • **Explorer Gallery: LEGOS Secrets of the Pharaohs** • Until May 6

TU GALLERY 10718-124 St (452-9664) • **RETROSPECTIVE** Henry Schlosser: 30 years of fine furniture craftsmanship • Apr. 14-28 • Opening reception: Apr. 21 (1-4pm)

URBAN ROOTS SALON AND GALLERY (behind Sapphires (438-7978) • **FREE PLAY:** Collaborations by local artists • **PERSONAL IMPRESSIONS** Sculptures and reliefs • Through April

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • **CONSTELLATION:** Artworks by Emanuelle Bara; **ROOTS:** Artworks by Teresa Halkow • Until May 12

WALTERDALE PLAYHOUSE Lobby, 10322-83 Ave (432-7357) • Art in the Lobby: Pen and ink drawings by Sharon Fitzsimmons, in conjunction with *Antony and Cleopatra* • Until May 2, viewing one hour before curtain

WEST END GALLERY 12308 Jasper Ave (488-4892) • Paintings by Richard Cole

LITERARY

ACQUIRED TASTE TEA COMPANY 12323-102 Ave • YouthWrite Fundraiser featuring Gary William Raspberry (CD launch) and silent auction • Fri, Apr. 20 (7:30pm door; 8pm concert) • \$15

AUDREY'S BOOKS 10702 Jasper Ave (423-3487) • Sasha White reading from her erotic novel *Lush*; Thu, Apr. 12 (7:30pm) • Launch of Jeff Buick's latest thriller, *Shell Game*; Tue, Apr. 17 (7pm) • Catherine Bush shares stories of a writer's life; Thu, Apr. 19 (7:30pm)

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • Third Wed each month • \$5 (donation)

CITY ARTS CENTRE 10943-84 Ave (433-2932) • **T.A.L.E.S.** monthly Storytelling Circle: Tell stories or come to listen • Second Fri of each month (8-10pm) until June • \$3 (first time free)

HULBERT'S CAFÉ 7601-115 St • The Olive Reading Series • Open-mic 2nd Tue each month

KASBAR LOUNGE Basement of Yianni's Taverna, 10444 Whyte Ave (914-8620) • *Rapture*: Open stage poetry with the Raving Poets band every Wed (sign-up: 7:30pm, show: 8pm) until May 30

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

THE PORTAL GALLERY 9414-91 St (702-7522) • Open Mon-Wed 12-5pm; Thu-Fri 12-8pm; Sat 12-7pm • Contemporary, figurative and landscape paintings • Through April

ROSIE'S BAR AND GRILL 10475-80 Ave (433-2932) • *Story Café:* T.A.L.E.S. • First Thu of each month, through to June (7-9pm) • \$5 cover

ZEIDLER HALL Citadel Theatre, 9828-101A Ave •

YouthWrite: A WordPlay Odyssey A documentary short film celebrating the Writers Guild of Alberta's summer camp for young writers. Directed and edited by Edmonton filmmaker Geoff McMaster • Thu, Apr. 19 (7pm) • Free

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu (8:30pm), \$11, Fri (8:30pm), \$20, Sat (8pm), \$20, Sat (10:30pm), \$20 • Every Wed (8:30pm), Wacky Wednesday; \$5 • Bob Angeli, Apr. 12-14 • Leif Skyring, Apr. 19-21 • Matt Disero, Apr. 26-28

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5899) • Open: nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Stephen Cox, Dawn Dumonte, Dan Brodnhb, and Kelly Soloduka; until Apr. 15 • Hit or Miss Mondays: Mon, Apr. 16 • Alternative Comedy Night: Tue, Apr. 17 • Special concert presentation: Rocky Laporte, Lars Callicou, and Cns Nannarone; Apr. 18-22 • Hit or Miss Mondays: Mon, Apr. 23 • Alternative Comedy Night: Tue, Apr. 24

NEW CITY LIKID LOUNGE • Comedy Night: The first Tue each month, no minors; 7pm (door), 9pm (show) • \$5

RIVERSIDE BAR AND GRILL 367 St. Albert Rd (460-1122) • Wednesday Night Live: Open stage for comedy, and music (7pm set-up/sound check, 8-10pm show)

YUK YUK'S COMEDY KABARET Londonderry Mall (481-9857) • Open: Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun: Industry Night, \$10 • Wed Crash and Burn: featuring J.P. Fournier • Mike MacDonald, Jason James Williams, and Lon Ferguson Ford, Apr. 12-14

THEATRE

ANTONY AND CLEOPATRA Walterdale Playhouse, 10322-83 Ave (439-2845) • At the height of the greatest empire in history, one man has the power to rule the world. The only thing standing between him and his destiny is his love for a queen named Cleopatra • Until Apr. 21 (8pm); Sun, Apr. 15 matinee

(2pm) • \$12-\$16 at TIX on the Square

CLOSER AND CLOSER APART Roxy Theatre, 10708-124 St (420-1757) • Theatre Network • By Eugene Stickland, Joe, a celebrated architect, can't remember things the way he used to. His daughter and his son must decide how to help their father—a man too proud to confront his own illness • Apr. 17-18 (previews), Apr. 19-May 6 • Sun-Thu \$23 (adult)/\$18 (student/senior); Fri-Sat \$25 (adult)/\$19 (student/senior); Apr. 24 Two-for \$24 at Roxy Theatre, TIX on the Square (except Two-for-\$24, preview and opening) • Talk-back to discuss the myths and realities of Alzheimers with Dr. Peter McCracken after the Sun, Apr. 29 matinee show

DIE-NASTY Varscona Theatre, 10329-83 Ave (448-0695) • A hilarious, live, improvised soap opera • Every Mon to the end of May • Tickets available at the door (7pm)

DRAMA FEST 2007 Eastglen High School, Majestic Theatre 11430-68 St (408-9800 ext 2154) • One-Act Play Festival • Apr. 25-26 (12:30pm and 6:30pm); Apr. 27 (12:30pm)

DREAMLAND SATURDAY NIGHTS Varscona Theatre 10329-83 Ave (434-5564/420-1757) • By David Belke, presented by Shadow Theatre • Two lonely hearts meet at an old time repertory cinema. The play follows the growth of their relationship as they watch old movies, eat popcorn and fall in love • Apr. 26-May 13 • Tickets available at Shadow Theatre, TIX on the Square

FAT PIG Third Space, 11516-103 St (471-1586/420-1757) • By Neil LaBute, presented by Northern Light • The story of the romance between Tom, a nice guy with a mediocre personality and Helen, vivacious, confident, bracingly funny and very very fat • Apr. 27-May 6 (8pm) • \$20 (opening night)/\$18 (adult)/\$15 (student/senior) available at Northern Light Theatre's box office, TIX on the Square, Tue Two-for one, Wed Pay-What-You-Can

FLY BY NIGHT(S) • Firefly Theatre • Circus-Vaudeville: an assortment of death-defying and laughter inducing entertainment for TWO nights only • Apr. 13-14 (8pm) • \$20 at TicketMaster, TIX on the Square

FORT MAC La Cité Francophone, 8627 rue Marie-Anne Gaboury, 91 St (469-8400/420-1757) • Presented by L'Unité, by Marc Prescott, directed by Daniel Couroyer • A contemporary story, inspired by Albertan realities—newly

wealthy people and social gaps arising from this situation • Apr. 12-22, Thu-Sat (8pm), Apr. 15 and 22 (2pm) • \$23 (adult)/\$15 (student) at TIX on the Square, La Librairie Le Carrefour door

GENTLEMEN PREFER BLONDES Mayfield Dinner Theatre (1-800-661-9804) • A funny, classy, sexy musical with music by Jule Styne and lyrics by Leo Robin. Lorelei Lee, a young blonde bombshell, and her street-wise showgirl friend, Betty Shaw, take a vacation cruise through Europe • Apr. 26-June 4

GRANNY GHOST WHISPERER Jubilatons Dinner Theatre 8892-170 Street, WEM (484-2424) • Until June 7

MAGGIE'S GETTING MARRIED Mayfield Dinner Theatre (1-800-661-9804) • A modern, adult comedy by Terrence McNally • Until Apr. 15 • \$39-\$75

NO HOLDS BARD—VIVA LAS VERONA Shooter Lobby, Citadel, 9828-101A Ave • Free Will Players • Funny money, casino, silent auction, cash bar, music and entertainment • Sat, Apr. 14 (7pm) • \$20 (adv) at TIX on the Square, \$25 (door)

OLIVER! Citadel Theatre, 9828-101A Ave (426-1653) • Musical by Lionel Bart, based on the story *Oliver Twist* by Charles Dickens • Chained and forced to live in a cruel workhouse, young Oliver wants more than the plate hand dealt him by fate. Sold to the lowest bidder, he escapes the seamy underworld of Victorian London, where he falls in with a gang of child pickpockets • Apr. 28-June 1 • Tickets available at the Citadel Theatre box office

PENELOPE VS. THE ALIENS Citadel Theatre, 9828-101A Ave (426-1653) • Musical by Lionel Bart, based on the story *Oliver Twist* by Charles Dickens • Chained and forced to live in a cruel workhouse, young Oliver wants more than the plate hand dealt him by fate. Sold to the lowest bidder, he escapes the seamy underworld of Victorian London, where he falls in with a gang of child pickpockets • Apr. 28-June 1 • Tickets available at the Citadel Theatre box office

TATTERCOATS Fringe Festival for Young People, TransAlta Arts Bams Westbury Theatre, 10311-84 Ave (449-3005) • A traditional English tale produced by Multiversity Theatre (England) about a young girl who lives with her magical mother in a castle on an island surrounded by the sea • Apr. 17-20, Sat-Sun matinee (Fri, night (7pm) • \$16 (adult), \$11 (student/senior), \$11 (child)



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Where Music Comes to Play!

It's time for a little Stem Cell research

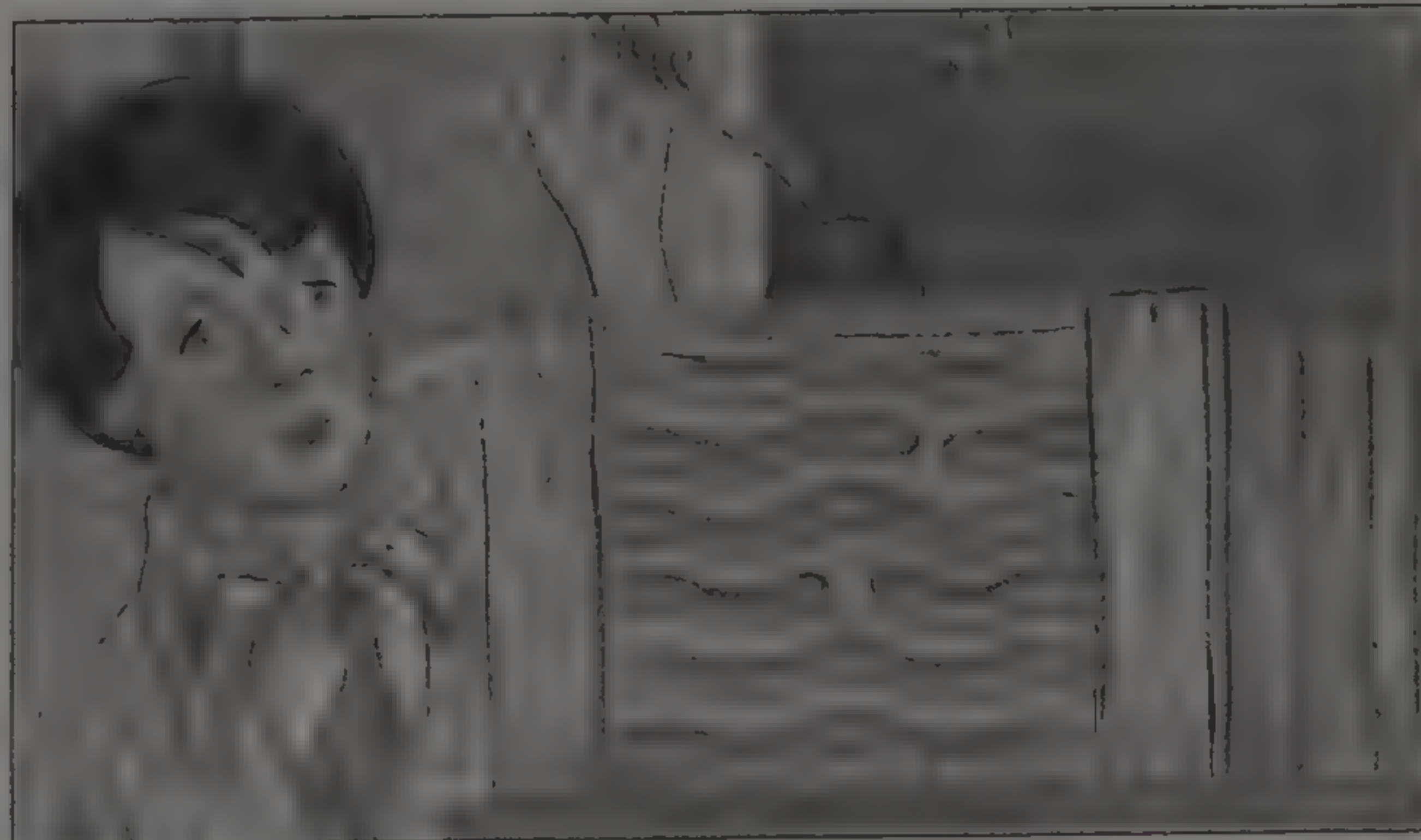
JOSEF BRAUN / josef@vueweekly.com

Many a great endeavour has been initiated from nothing more than a handful of words arranged in some fortuitous order awaiting their destiny, a mere phrase that encapsulates some as-yet-to-be-conceived undertaking. For Marsh Murphy, that golden phrase went like this: Subterranean Edmonton Media.

"I had the phrase just kind of hanging around in my head for a while," explains Murphy, "along with this Stem Cell sort of acronym to go with it. But I really wasn't sure exactly what the name should be used for. I just knew that I'd had this abiding interest in finding some new means to bring more exciting, alternative moving image work to Edmonton."

Eventually Murphy, Executive Director of Metro Cinema, found himself casually discussing his three magic words at an Art Gallery of Alberta event last fall with Alison Turner, Executive Director of FAVA, Edmonton's Film and Video Arts Society, and Todd Janes, Executive Director of Latitude 53 Contemporary Visual Culture.

This trio of executives swiftly discovered that they and their respective organizations, however distinctive their mandates, shared a common set of desires: to offer Edmontonians an opportunity to experience a broader array of non-traditional media art, works that blur the boundaries of film, theatre and visual art, and to showcase a diverse breed of underground work that's rarely seen locally. They



FEST

THU, APR 12 - SAT, APR 14
**STEM CELL: SUBTERRANEAN
EDMONTON MEDIA
ARTS FESTIVAL**
METRO CINEMA & LATITUDE 53,
\$6 / EVENT; \$10 FOR 2 EVENTS

subsequently agreed that an ideal way to realize these desires was to join forces, synthesizing all of their programming expertise, contacts, audiences and facilities into a single project called, you guessed it, **Stem Cell: Subterranean Edmonton Media Arts Festival**.

"The concept of the film festival that we at FAVA wanted to do for some time now was already centred around the idea of celebrating the work being produced through media arts cooperatives around the country," says Turner. "So our idea

seemed to fit so well with those of Marsh and Todd that it just made sense to put them all into a single event to give the event more girth and presence in the city."

THE INAUGURAL STEM CELL FEST, which runs Thursday through Saturday (Apr 12 - 14), moving primarily between Latitude's gallery space and Metro's home at Zeidler Hall, will consist of three programs of short films selected from the vast catalogues of film co-ops from across Canada, three presentations that through three distinct methods fuse moving image with live performance, the third "season" of Metro TV, our local competitive pilot TV program event, one installation and (at least) two parties. There's also a blog (stemcelledmonton.blogspot.com), which will feature texts by Stem Cell correspondents Leslea Kroll and Andrea Pin-



heiro commenting on the event as it unfolds, providing insight, information and evaluation.

As I write this, the line-up for Stem Cell is still being finalized, but among the confirmed participating artists, Murphy emphasizes his longstanding interest in Winnipeg-based media artist Daniel Barrow, who'll be presenting *The Face of Everything*, a live animation work loosely based on the presumably exotic life experiences of some of Liberace's most notorious boyfriends, a tale that incorporates a life-altering journey to Las Vegas and questions regarding identity and the malleability of one's physical appearance. Barrow creates his work by drawing directly onto transparencies mounted on an overhead projector, manipulating the image moment by moment as the narrative unfolds.

"I'm very, very happy to have

Daniel coming," says Murphy. "I've actually never seen his work performed, I've only heard a description of his process, but that alone has me excited. That's the case with much of the work we're trying to bring here. Some of these artists are using techniques you might know from more casual circumstances, like background visuals for rock bands, but generally in such cases there's not a lot of authorial intent, and that's the crucial difference."

Other artists presenting work that incorporates live elements include Ian Birse and Laura Kavanaugh and Edmonton's own Aaron Munson, who'll be premiering his new piece entitled *thrU*. From Friday through Sunday, there will also be an ongoing installation from artist Jfry Craig concerning the late prolific graffiti artist dot.calm. ▀



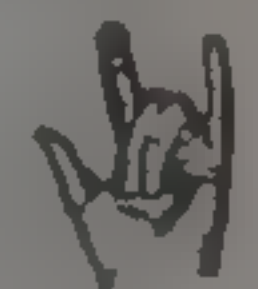
Grant and Bergman may be *Indiscreet*, but they're Comedy Gold

CAROLYN NIKODYM / carolyn@vueweekly.com

When my friend's parents were first married, they went to her maternal grandparents for a visit. Crawling into bed the first night, they were surprised to find that the sheets had been sewn together down the middle, discouraging the young couple from "temptation."

My friend always told this story with the disclaimer that her grandparents were extremely conservative. And maybe they were, but there's nothing quite like watching classic cinema to gauge just how much times have changed.

Because censors had a serious problem with *Indiscreet's* (1958) protagonists Philip Adams (Cary Grant)



THIS ROCKS

CLASSIC

MOST MONDAYS APR 16 - JUN 11
COMEDY GOLD
VARIOUS DIRECTORS & ACTORS
ROYAL ALBERTA MUSEUM, \$5

and Anna Kalman (Ingrid Bergman) appearing onscreen in bed with each other, director Stanley Donen decided to sew two scenes together.

Using the split-screen technique, Philip and Anna are side by side but with an unmistakable barrier between them, and the resulting scene, the pair talking on the phone with each other before turning in for the night in separate beds, ends up not only a quaint sign of the times but also strangely more intimate than the requisite love scenes of modern film.

There are some things that don't change much, however, and *Indiscreet*, opening the Edmonton Film Society's latest series **Comedy Gold**, is a romantic comedy through and through—the formula for which has been around since, at least, Shakespeare's day.

When Philip, an American diplomat in London, and Anna, a successful actress in England meet, there is no doubt that they'll soon be inseparable. Despite the fact he is married, they fall in love, and the audience waits for some crazy scene in which Anna and Philip's wife meet, but screenwriter Norman Krasna has a delicious twist up his sleeve.

Based on the play *Kind Sir*, also by

CONTINUES ON NEXT PAGE

Krasna (which incidentally means "beautiful" in Czech), director Donen manages to allow the film to break out of its static stage setting, but not without some serious coaxing. The first half does drag a bit, but things start to really heat up when Anna discovers that Philip has been hiding something very major from her. She plans to stick it to him in a decidedly memorable way so that he will never forget that she is the performer in this relationship.

The chemistry between Grant and Bergman is unmistakable—she with the perfect combination of maturity and child-like glee and he with the unnerving suaveness that Ian Fleming is said to have modelled James Bond after.

It's somewhat ironic to watch Bergman and Grant act out this sordid tale of extra-marital affairs. Just eight years before *Indiscreet* hit screens, Bergman was declared a persona non grata on the floor of the US Senate because she had an affair and a child out of wedlock with Italian director Roberto Rossellini while she was still married to her first husband Petter Lindström. She, of course, ended up married to Rossellini for seven years, but exiled herself to Italy in 1950 and didn't make a return to American screens until 1956's *Anastasia* (for which she won an Oscar) and didn't face the American public until the 1958 Academy Awards.

THE THIRD FILM in the series—*Designing Woman* (1957), playing Apr 30—features Lauren Bacall, another live-life-unapologetically actress.

(These days, when I think of Bacall, I think of her wonderful cameo in an episode of *The Sopranos*, where Christopher (Michael Imperioli) attacks her for her free celebrity swag. It was a short but brilliant scene, which according to *Vanity Fair* she loved doing because she got to say fuck on camera—another sign of the

change of times.)

Bacall plays an ambitious fashion designer who falls for Gregory Peck's sportswriter and the pair get married quickly, only to find out that "love at first sight" doesn't necessarily translate into "happily ever after," especially when you add exes and mobsters into the mix.

While *Designing Woman* is hardly revelatory, the film did meet with both critical and commercial success. Bacall and Peck's pairing was compared favourably to the witty banter of Katherine Hepburn and Spencer Tracy.

A completely different kind of rom-com pairing comes in the form of Doris Day and James Garner in *The Thrill of It All* (1963), playing May 14. Directed by Canadian Norman Jewison, the farce follows housewife Beverly Boyer (Day) who takes a gig doing soap commercials, much to the chagrin of her husband Gerald (Garner).

The film, written by Carl Reiner, is at its best when it takes comedic jabs at fame and the TV-advertising industry, and it also has a soap-suds-pool scene that nearly rivals the one from *The Party*.

Another screwball comedy near the end of the series—*Christmas in Connecticut* (1945), playing Jun 4—takes us through more giant misunderstandings, half-truths and lies that wait to be discovered.

Barbara Stanwyck plays Elizabeth Lane, posing to be a hard-working farm wife for a successful column. The problem is, however, that she is really a New Yorker who can't boil an egg. Things go awry when her editor arranges time at her "farm" over Christmas for himself and some readers. Think a borrowed baby, fake husband and commandeered farm and you have all of the ingredients of potential disaster (as well as material for another 50 years of sitcoms).

When you take a look at it—this 62-year-old film, as well as the other seven films in the Comedy Gold series—you realize that one thing that never changes: half-truths and lies can only spell trouble. ▽

Every killer lives next door to someone

disturbia

IN THEATRES FRIDAY, APRIL 13TH

CHECK THEATRE DIRECTORIES FOR LOCATIONS AND SHOWTIMES

AN ALCONY PICTURES PRODUCTION A FILM BY D.J. CARLOS CASTING BY JAMES HAMILTON COSTUME DESIGNER JAMES HAMILTON EXECUTIVE PRODUCERS JAMES HAMILTON PRODUCED BY JAMES HAMILTON WRITTEN BY JAMES HAMILTON DIRECTED BY D.J. CARLOS

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stem cell

SUBTERRANEAN EDMONTON MEDIA ARTS FESTIVAL APRIL 12-14TH

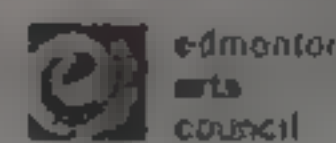
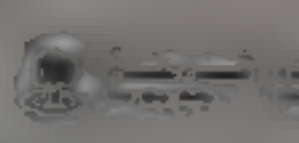
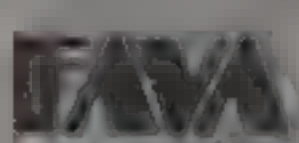
The Sub-Terranean Edmonton Media Arts Festival is a three-day festival in April showcasing the works of independent media artists from across Canada.

The STEM CELL Film Festival highlights works from film, video, and media arts co-ops across the country. These short films show Thursday and Saturday at Metro Cinema.

Other events include:


Live Audio-Video performance by Daniel Barrow, Installations by Ian Birse, Laura Kavanaugh, and Jfry Craig, Metro TV, aDemod, and much more...

Thursday: Metro Cinema,
After party at Velvet Underground
Friday: Latitude 53
Saturday: Metro Cinema, after party at FAVA



Visit the website for details and schedule.

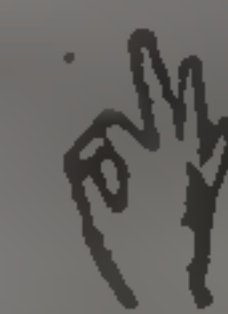
www.stemcelledmonton.org



Far from *Perfect, Stranger* is enjoyable nonetheless

OMAR MOUALLEM / omar@vancouverweekly.com

Perfect *Stranger* is an okay movie by okay director James Foley, known for such okay thrillers as *Confidence* and *Fear*.



THIS IS OK

Halle Berry plays Rowena, a New York reporter known for exposing the scandals of important people. She operates like a CIA agent; a male moniker hides her identity in print as she weasels her way into the office of an anti-gay, gay senator. Unfortunately he is endorsed by her publication. So Rowena's big story is buried, and she is fired.

Before she can even get home to sulk, old Philly friend Grace (Nicki Aycox) tracks her down with another exposé. Grace has been having an affair with advertising mogul Harrison Hill (Bruce Willis), and she hands over the emails to prove it. But it's too domestic for Rowena's career. Plus she owes Grace nothing since "that bitch" stole her boyfriend.

When Grace's mutilated body shows up in a morgue, however, Rowena is magnetized to the mystery. She changes her name to Katherine Pogue and before you can say "curriculum vitae" she gets an internship at H2A, the largest advertising firm in the world.

With her buddy Miles (Giovanni

THRILLER

NOW PLAYING

PERFECT STRANGER

DIRECTED BY JAMES FOLEY

WRITTEN BY TODD KOMARNICKI

JON BOKENKAMP

STARRING HALLE BERRY, BRUCE WILLIS,

GIOVANNI RIBISI, RICARDO PORTNOW

Ribisi), who wants to be much more than buddies, she penetrates Mr Hill's secret life, willing to let him penetrate her in return. She plays the coy intern until he seduces her, meanwhile taking another name, "rocketgirl," to tease him via chatline. But how far can you play a suspected murderer before he plays you?

I THINK IT'S SAFE to say that Halle Berry is no longer trying. At first I thought she was playing it melodramatically because her character was drunk and stressed, but as she sobered, I realized this performance is deliberately phoned in so Berry can return to the *US Weekly* article about her. It's true that her career is predicated on Hollywood pap, but after *Monster's Ball*, audiences became aware of her acting potential. *Stranger* does nothing to reinforce that memory.

Bruce Willis is engaging enough as the infatuated and intimidating big boss man, but Ribisi radiates. Unchanged from his previous roles, Ribisi is basically himself with new lines. It's unlikely he'll ever find himself switching jobs with the Bruce Willis type, as he is like a nervous and uncool Christopher Walken—a character in and of himself.

Perfect Stranger's script could have been harvested for a TV Movie of the Week, but it's too provocative for television. And the cadaver's remains are too much, even for *CSI*. Just as easily it could have been a B-movie, only it looks too good and the actors are too famous. So, naturally, it becomes a cheesy but entertaining thriller worth seeing in a second-run theatre.

It twists the climax three times, each time exchanging antagonists. The finale is un-foreshadowed (even if they try to convince us with a relay of said dialogue). Does it make sense? It's hard to know because the plot is muddled with so many red herrings. I suppose you could plot the story backwards on your way home, but the movie's too forgettable to accurately track.

Unless, of course, you go see it a second time, which I don't recommend. ▽

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-Peter Travers, Rolling Stone

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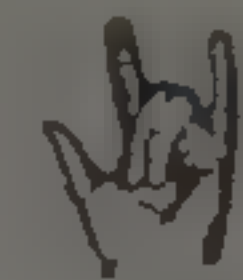
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De Havilland plays a rich Heiress

JOSEF BRAUN / josef@vancouverweekly.com

There's this moment in *The Heiress* (1949) that, even after having already seen the film and knowing perfectly well where it's going, never fails to strike me as kind of magically suspended in time, one of those moments underlined by ambiguity, strangeness and near-palpable tension.



THIS ROCKS

Tall and lean, Morris Townsend (Montgomery Clift) sits perched conspicuously before the tiny piano, having just played an unabashedly loaded rendition of "Plaisir d'amour" for Catherine Sloper (Olivia de Havilland), the acutely shy doctor's daughter he's trying to woo. He swiftly moves closer to her, making his intentions increasingly overt, yet Catherine, her orb-like eyes fixed with fear, seems temporarily frozen in place, with only her earrings bobbing in the stillness of this vast, silent room.

"The joys of love are but a moment long," so the song languidly portends, while "the pain of love endures the whole life long." The couple is young, their romance younger still. Left unmolested by the wisdom of elders, I can't help but wonder what shape it might have taken.

But *The Heiress*, based on Augustus and Ruth Goetz's play, which itself was based on Henry James's *Washington Square*, isn't drawn in the favour of romantic adventure but of familial, societal and gender restrictions. Or



DRAMA

THE HEIRESS
DIRECTED BY WILLIAM WYLER
WRITTEN BY AUGUSTUS GOETZ, RUTH GOETZ
STARRING OLIVIA DE HAVILLAND,
MONTGOMERY CLIFT, RALPH RICHARDSON,
MIRIAM HOPKINS

maybe that's too schematic a reading. Perhaps, in essence, it's really just a matter of chance. Either way, what we're ultimately dealing with here is the abiding ache of stripped illusions.

Directed by William Wyler, *The Heiress* is something of a forgotten gem, only now available on DVD. I first encountered it as part of a presentation screenwriter George Toles gave at the Cinematheque Ontario about objects in movies.

TOLES'S CHOICE OF *The Heiress* to illustrate his thesis was an inspired one, those pendulous earrings being but one example of the talismanic accoutrements helping to shape this film. Dance cards and top hats, a photo of a dead beauty we never see, gloves that shift from being objects of longing to evidence of a crime, a hand-held lamp that illuminates a dark, deserted staircase: all of these are wound elegantly and subtly into the fabric of Wyler's swiftly paced film.

Set in New York in the 1840s, *The Heiress* is characterized by a peculiarly comic pathos. Catherine is a disappointment to Austin (Ralph Richardson), her widower father, sus-

picious of any man who'd court a woman so devoid of poise but so well-endowed financially. Yet Catherine's considerable awkwardness is so sympathetically embodied by de Havilland, an actress who seems able to appear beguiling or homely by force of sheer will. Here, with her rigid smile, severe hair, fumbling hands and naked desire to please, she gives a tremendously focused, painfully funny performance, for which she won the Oscar.

Clift seems the least appropriately cast here, yet he too contributes to the film's condensation of theme, not to mention its complicated distribution of culpability. It's hard to say who the bad guy is in *The Heiress*. Is it Austin, meddling in the affairs of an unloved daughter? Is it the ingratiating Morris whose intentions are corrupted by the promise of financial advance? Is it Aunt Lavinia (Miriam Hopkins), so oppressive in her matchmaking? Or is it Catherine, the ostensible victim, so dismally naïve as to be a hopeless case in matters beyond her habitual embroidery? It's to the film's credit that any or maybe all of the above feels true.

Inevitably, Wyler's realization probably doesn't quite compare to the masterful level of emotional delicacy found in James's source novel, but, mercilessly pared down and reimagined through the idiosyncrasies of a marvelous cast, it takes on a unique enigmatic grace of its own, and deserves to be rediscovered. ♥

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DISTURBIA *The Shield* director DJ Caruso this is with the tale of a serial killer living next door, starring *Bobby's* Shia LaBeouf and *The Grudge 2's* Sarah Roemer.

INDISCREET Screen legends Cary Grant and Ingrid Bergman star in *Arabesque* director Stanley Donen's steaming romance on edgy served with a cold side dish of suspense. Read Carolyn Nikodym's review on page 53. **ROYAL ALBERTA MUSEUM**; MON, APR 16 (9PM)

METRO TV Local creations from Brent Schaefer (*The Shed*), Jason Ludwig, Anthony J. Gherz (*Smartest Man in the World*), and Armand Guerro and four new episodes grace Edmonton's largest flatscreen TV in Metro TV's third season. **ZEIDLER HALL, THE CITADEL**; SAT, APR 14 (9PM)

PERFECT STRANGER Halle Berry (*Monster's Ball*) digs up the dirt on Bruce Willis (*Grindhouse*) in *Confidence* director James Foley's tale of murder and media intrigue. Read Omar Mouallem's review on page 52.

STEM CELL FILM FESTIVAL The Subterranean Edmonton Media Arts Fest is a light in the dark for a collection of short mixed medium animation, presented as a collaborative effort by Metro Cinema, Latitude 53 and FAVA. Read Josef Braun's article on page 50. **ZEIDLER HALL, THE CITADEL**; THU, APR 12 (7PM), SAT, APR 14 (3PM & 9PM)

VACANCY Kate Beckinsale (*Underworld*) and Kevin Dunigan (*Distracted*) try to dodge death in *Kontroll* director Nimród Antal's thriller.

WATERWALKER FILM FESTIVAL As an annual tribute to legendary paddler Bill Mason, *Waterwalker* draws inspiration from the canoeing artist on one of his journeys on Lake Superior. **ZEIDLER HALL, THE CITADEL**; TUE, APR 17 (7PM)

FILM LISTINGS

FRI, APR 13 THU, APR 14 2007

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHABA THEATRE-JASPER

9094 Connaught Dr. Jasper, 852-4749

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri-Sat 7:00, 9:00; Sun-Thu 8:00

WILD HOGS (PG, coarse language, not recommended for young children) Fri-Sat 7:00, 9:00; Sun-Thu 8:00

CINEMA CITY 12 MOVIES 12

Cinema 12: 3633-99 St. 463-5481

MUSIC AND LYRICS (PG) Sat-Sun 11:10; Daily 1:30, 4:00, 7:05, 9:50; Fri-Sat late show 12:15; Kids Kabin Fever: 1:30

I THINK I LOVE MY WIFE (14A, coarse sexual language) Sat-Sun 11:40; Daily 2:10, 5:15, 7:50, 10:15; Fri-Sat late show 12:30

BLACK SNAKE MOAN (18A) Sat-Sun 11:00; Daily 1:25, 4:25, 6:55, 9:20; Fri-Sat late show 11:45

THE NUMBER 23 (14A, violence, gory scenes) Sat-Sun 11:45; Daily 2:00, 4:35, 7:40, 10:10; Fri-Sat late show 12:25

BREACH (PG, coarse language) Sat-Sun 11:35; Daily 2:05, 7:10

PAN'S LABYRINTH (14A, brutal violence, not suitable for children) Daily 4:30, 9:45; Fri-Sat late show 12:10

DREAMGIRLS (PG, coarse language, mature themes) Sat-Sun 10:50; Daily 1:20, 4:05, 6:50, 9:30; Fri-Sat late show 12:00

ARTHUR AND THE INVISIBLE (G) Sat-Sun 11:05; Daily 1:05, 3:10, 5:10, 7:30, 9:45; Fri-Sat late show 12:05

LAST KING OF SCOTLAND (18A, gory scenes) Sat-Sun 10:55; Daily 1:40, 4:10, 7:00, 9:35; Fri-Sat late show 12:00

THE QUEEN (PG) Sat-Sun 11:30; Daily 1:50, 4:20, 7:25, 10:05; Fri-Sat late show 12:15

NIGHT AT THE MUSEUM (PG, not recommended for young children) Sat-Sun 11:20; Daily 1:45, 5:00, 7:35, 10:00; Fri-Sat late show 12:20

BLOOD DIAMOND (14A, violence, disturbing content) Daily 9:40

HAPPY FEET (G) Sat-Sun 11:15; Daily 1:55, 4:45, 7:15

CHARLOTTE'S WEB (G) Sat-Sun 11:25; Daily 4:15, 7:20

THE PURSUIT OF HAPPYNESS (PG) Daily 1:35, 9:25; Fri-Sat late show 11:50

Movies 12: 130 Ave 50 St. 472-9779

MUSIC AND LYRICS (PG) Sat-Sun 11:35; Daily 2:00, 4:35, 7:35, 10:00; Fri-Sat late show 12:15; Kids Kabin Fever: 2:00

I THINK I LOVE MY WIFE (14A, coarse sexual language) Sat-Sun 11:40; Daily 2:10, 4:50, 7:40, 10:05; Fri-Sat late show 12:20

BLACK SNAKE MOAN (18A) Sat-Sun 10:55; Daily 1:40, 4:15, 7:00, 9:35; Fri-Sat late show 11:50

THE NUMBER 23 (14A, violence, gory scenes) Sat-Sun 11:25; Daily 1:55, 4:50, 7:25, 9:40; Fri-Sat late show 12:15

PAN'S LABYRINTH (14A, brutal violence, not suitable for children) Sat-Sun 11:10; Daily 1:35, 4:25, 7:10, 9:45; Fri-Sat late show 12:05

THE LAST KING OF SCOTLAND (18A, gory scenes) Daily 1:20, 6:55; Fri-Sat late show 11:30

ARTHUR AND THE INVISIBLE (G) Sat-Sun 11:30; Daily 2:05, 4:55

NIGHT AT THE MUSEUM (PG, not recommended for young children) Sat-Sun 11:20; Daily 1:45, 4:40, 7:15, 9:45; Fri-Sat late show 11:55

BLOOD DIAMOND (14A, violence, disturbing content) Daily 3:50, 9:15

THE PURSUIT OF HAPPYNESS (PG) Sat-Sun 11:05; Daily 1:50, 4:20, 7:20, 9:55; Fri-Sat late show 12:05

HAPPY FEET (G) Sat-Sun 11:15; Daily 1:30, 4:30, 7:05, 9:25; Fri-Sat late show 11:40

STOMP THE YARD (PG, coarse language) Daily 7:30, 9:50; Fri-Sat late show 12:10

CHARLOTTE'S WEB (G) Sat-Sun 11:00; Daily 4:45, 9:20

BREACH (PG, coarse language) Sat-Sun 11:00; Daily 1:15, 6:45; Fri-Sat late show 12:00

DREAMGIRLS (PG, coarse language, mature themes) Sat-Sun 10:50; Daily 1:25, 4:05, 6:50, 9:30; Fri-Sat late show 11:55

CITY CENTRE 9

10200-102 Ave 421-7020

PERFECT STRANGER (14A) Daily 1:20, 3:50, 7:00, 9:50

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 1:10, 3:40, 7:20, 9:40

PATHFINDER (18A) Daily 1:30, 4:00, 7:10, 9:30

GRINDHOUSE (18A, gory scenes, brutal scenes) Daily 12:30, 4:30, 8:30

REIGN OVER ME (14A, mature theme, coarse language) Daily 12:35

THE HOAX (14A, coarse language) Daily 3:15, 6:45, 9:25

300 (18A, gory scenes) Daily 12:40, 3:20, 6:40

SHOOTER (18A) Daily 9:15

THE REAPING (14A, frightening scenes) Daily 1:40, 4:20, 7:40, 10:00

DISTURBIA (14A) Daily 1:00, 4:10, 7:30, 10:00

THE NAMESAKE (PG) Daily 12:50, 3:30, 6:30, 9:10

CLAREVIEW

101-101 Ave 472-0000

SHOOTER (18A) Daily 9:15

FIREHOUSE DOG (PG) Fri-Sun 1:30, 3:55, 6:30, Mon-Thu 3:55, 6:30

THE REAPING (14A, frightening scenes) Fri-Sun 2:30, 4:40, 7:40, 10:00; Mon-Thu 4:40, 7:40, 10:00

TMNT (PG) Fri-Sun 1:50, 4:30; Mon-Thu 4:30

300 (18A, gory scenes) Daily 6:30, 9:30

MEET THE ROBINSONS (G) Fri-Sun 2:00, 4:40, 7:00, 9:20; Mon-Thu 4:40, 7:00, 9:20

ARE WE DONE YET? (G) Fri-Sun 1:00, 3:35, 6:50, 9:05; Mon-Thu 3:35, 6:50, 9:05

PATHFINDER (18A) Fri-Sun 12:55, 3:25, 6:40, 9:00; Mon-Thu 3:25, 6:40, 9:00

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri-Sun 1:40, 4:00, 7:30, 9:50; Mon-Thu 4:00, 7:30, 9:50

DISTURBIA (14A) Fri-Sun 1:20, 4:20, 7:20, 9:40; Mon-Thu 4:20, 7:20, 9:40

GRINDHOUSE (18A, gory scenes, brutal scenes) Fri-Sun 12:45, 4:35, 8:30; Mon-Thu 8:30, 4:35

PERFECT STRANGER (14A) Fri-Sun 1:10, 4:00, 7:15, 9:55; Mon-Thu 4:00, 7:15, 9:55

GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 416-0150

PERFECT STRANGER (14A) Fri 3:45, 7:00, 9:50; Sat-Sun 12:45, 3:45, 7:00, 9:50; Mon-Thu 7:00, 9:50

DISTURBIA (14A) Fri 3:55, 7:10, 9:45; Sat-Sun 12:55, 3:55, 7:10, 9:45; Mon-Thu 7:10, 9:45

GRINDHOUSE (18A, gory scenes, brutal scenes) Fri 5:00, 9:00; Sat-Sun 1:00, 5:00, 9:00, Mon-Thu 7:35

FIREHOUSE DOG (PG) Fri 3:40, 6:30; Sat-Sun 12:40, 3:40, 6:30; Mon-Thu 6:30

THE REAPING (14A, frightening scenes) Fri 3:35, 7:25, 9:55; Sat-Sun 12:35, 3:35, 7:25, 9:55; Mon-Thu 7:25, 9:55

ARE WE DONE YET? (G) Fri 4:00, 6:35, 9:25; Sat-Sun 1:05, 4:00, 6:35, 9:25; Mon-Thu 6:35, 9:25

BLADES OF GLORY (PG, crude content, not recommended for young children) Fri 3:30, 6:45, 9:15; Sat-Sun 12:30, 3:30, 6:45, 9:15; Mon-Thu 6:45, 9:15

MEET THE ROBINSONS (G) Fri 4:15, 7:05, 9:35; Sat-Sun 1:30, 4:15, 7:05, 9:35; Mon-Thu 7:05, 9:35

300 (18A, gory scenes) Daily 9:20

WILD HOGS (PG, coarse language, not recommended for young children) Fri 3:50, 7:30, 10:00; Sat-Sun 12:50, 3:50, 7:30, 10:00; Mon-Thu 4:45, 9:20

Thu 7:30, 10:00

SHOOTER (18A) Fri-Sun 3:25, 6:50, 9:40; Mon-Thu 6:50, 9:40

TMNT (PG) Sat-Sun 1:10

GARNEAU

8712-109 St. 433-0728

THE WIND THAT SHAKES THE BARLEY (14A, violence, coarse language) Daily 6:50, 9:10; Sat-Sun 2:00

GATEWAY 8

2850 Calgary Trail, 436-6977

ZODIAC (14A, violence) Fri Mon-Thu 7:30; Sat-Sun 1:00, 4:15, 7:30

THE REAPING (14A, frightening scenes) Fri Mon-Thu 7:05, 9:35; Sat-Sun 1:20, 4:00, 7:05, 9:35

THE HOST (14A, frightening scenes, violence, subtitled) Fri Mon-Thu 6:45, 9:25; Sat-Sun 1:05, 3:55, 6:45, 9:25

THE LAST MIMZY (PG, may frighten young children) Fri Mon-Thu 7:10; Sat-Sun 1:15, 3:35, 7:10

GHOST RIDER (14A) Daily 9:30

BRIDGE TO TERABITHIA (PG, may frighten young children) Fri Mon-Thu 7:00, 9:20; Sat-Sun 1:30, 3:45, 7:00, 9:20

SHAKALAKA BOOM BOOM (PG, not recommended for young children, subtitled) Fri-Sat Mon-Thu 8:45; Sun 3:30, 8:45

THE LOOKOUT (14A, coarse language) Fri Mon-Thu 7:15, 9:45; Sat-Sun 1:40, 4:10, 7:15, 9:45

THE HILLS HAVE EYES 2 (18A, brutal violence, gory scenes) Fri Mon-Thu 7:20, 9:40; Sat-Sun 1:50, 4:05, 7:20, 9:40

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 458-9822

ARE WE DONE YET? (G) Daily 1:10, 3:10, 5:05, 7:05, 8:55

FIREHOUSE DOG (PG) Daily 12:55, 3:05, 7:00

TEENAGE MUTANT NINJA TURTLES (PG) Daily 6:15

300 (18A, gory scenes) Daily 9:10

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 1:30, 3:25, 5:20, 7:25, 9:25

PERFECT STRANGER (14A) Daily 1:00, 3:00, 5:00, 7:10, 9:15

MEET THE ROBINSONS (G) Daily 1:15, 3:30, 5:30, 7:30, 9:20

LELUC CINEMAS

4762-50 St. Leduc, 986-2728

BLADES OF GLORY (PG, crude content, not suitable for young children) Daily 6:55, 9:15; Sat-Sun 12:55, 3:15

GRINDHOUSE (18A, gory scenes, brutal scenes) Daily 7:20; Sat-Sun 1:30

THE REAPING (14A, frightening scenes) Daily 7:05, 9:20; Sat-Sun 1:00, 3:25

PERFECT STRANGER (14A) Daily 7:00, 9:25; Sat-Sun 1:00, 3:25

MAGIC LANTERN-CAMROSE

Camrose, 780-608-2144

DISTURBIA (14A) Daily 6:50, 9:05; Sat, Sun, Tue 1:55

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 7:00, 9:00, Sat, Sun, Tue 2:05

WILD HOGS (PG, coarse language, not recommended for young children) Daily 6:55, 9:10; Sat, Sun, Tue 2:00

ARE WE DONE YET? (G) Daily 7:0, 9:16; Sat, Sun, Tue 2:10

GRINDHOUSE (18A, gory scenes, brutal violence) Daily 7:30; Sat, Sun, Tue 1:50

MAGIC LANTERN-SPRUCES GROVE

205 Main St. Spruce Grove, 972-2332

MEET THE ROBINSONS (G) Daily 7:00, 9:00; Sat, Sun 1:00, 3:00

METRO CINEMA

9828-101A Ave. Citadel Theatre, 425-9212

STEM CELL FILM FEST (STC) Sat 3:00.

7:00; Fri 8:00 (STEM Cell: Latitude 53)

METRO TV: SEASON 3 (STC) Sat 9:00

WATERWALKER FILM FESTIVAL (STC) Tue 7:00

YOUTHWRITE: THE MOVIE (STC) Thu 7:00

NEW WEST MALL 8

8882-170 St. 444-1829

DEAD SILENCE (14A, frightening scenes) Fri 4:30, 6:50, 9:10; Sat-Sun 1:00, 4:30, 6:50, 9:10; Mon-Thu 6:50, 9:10

THE ASTRONAUT FARMER (PG) Fri 4:20, 6:40, 9:00; Sat-Sun 1:20, 4:20, 6:40, 9:00; Mon-Thu 6:40, 9:00

PAN'S LABYRINTH (14A, brutal violence, not recommended for children, subtitled) Fri Mon-Thu 6:30, 9:20; Sat-Sun 12:30, 3:20, 6:30, 9:20

BREACH (PG, coarse language) Fri Mon-Thu 7:00, 9:35; Sat-Sun 12:50, 3:15, 7:00, 9:35

DREAMGIRLS (PG, coarse language, mature themes) Fri Mon-Thu 6:45, 9:30; Sat-Sun 12:40, 3:30, 6:45, 9:30

EPIC MOVIE (14A) Fri 4:50, 7:30, 9:40; Sat-Sun 12:45, 2:45, 4:50, 7:30, 9:40; Mon-Thu 7:30, 9:40

THE MESSENGERS (14A, frightening scenes) Fri 5:00, 7:20, 10:00; Sat-Sun 1:10, 5:00, 7:20, 10:00; Mon-Thu 7:20, 10:00

NIGHT AT THE MUSEUM (PG, not recommended for young children) Fri 4:40, 7:10, 9:50; Sat-Sun 1:30, 4:40, 7:10, 9:50; Mon-Thu 7:10, 9:50

NORTH EDMONTON CINEMAS

101-101 Ave 472-0000

PATHFINDER (18A) Daily 2:00, 5:10, 8:00, 10:40

DISTURBIA (14A) Daily 1:40, 4:50, 7:40, 10:30

PERFECT STRANGER (14A) Fri-Mon Wed-Thu 12:50, 3:30, 7:15, 10:00; Tue 3:30, 7:15, 10:00; Star and Strollers screening, Tue 1:00

GRINDHOUSE (18A, gory scenes, brutal scenes) Daily 1:30, 5:30, 9:20

THE REAPING (14A, frightening scenes) Daily 2:10, 5:15, 7:45, 10:10

FIREHOUSE DOG (PG) Fri-Mon Wed-Thu 1:00, 3:50, Tue 3:50, Star and Strollers screening, Tue 1:00

MUSIC

John Wort Hannam puts his good ol' boys in a *Two-Bit Suit*

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

I find solace in the fact that I'm two blocks away from everything in Fort MacLeod—grocery store, liquor store, postal office. I look west and see the Porcupine Hills."

You can tell a lot about a man by his priorities, and **John Wort Hannam** has his down: food, beer, mail and breathtaking scenery. The Fort also confers certain survival advantages, such as overall cheapness and a town full of characters, vital to his absolute top priority—songwriting.

"I have this dream where I sit in my house writing songs and people come and slip \$100 under the door and I give them a song," Hannam laughs. "It's my favourite part of the artistic process, sitting alone and writing."

He seems good at it, racking up recognitions in a career that only spans four years, including a 2005 CBC Galaxie Rising Star Award, and Canadian Folk Music Awards and Western Canadian Music Awards nominations.

His newly released third album should propel him towards further honours and opportunities. *Two-Bit Suit* confirms Hannam's niche as a kind of prairie Springsteen, documenting the Everyday of the working-class Everyman. Over 11 tracks, he makes rash and grand promises of a better future to his lovers and puts himself in the work boots of soldiers, coal miners, farmers, bargoers and gold panners

"I vividly remember seeing 21-year old Billy Bragg on this precursor to MuchMusic," Hannam recalls. "It was his first Canadian tour and he's got this Fender and there's all this distortion and he's singing with his not-so-great voice really passionately about union busting. And I was, 'whoa—I've never heard music before, not like this.'"

Of course, he'd heard music before—Hannam's emotive cashmere tenor is a grown-up version of whatever he had as a boy, when he sang in the Calgary Boys Choir. He also admits to hearing a bit of Celtic music in his youth, an influence felt in a handful of his songs. But mostly it was AM radio, and Hannam's teenage mind was blown by Billy Bragg.

"I was excited about these genres I didn't even know existed," he says. "The narrative style was what I liked, so when I started writing, I fell into that naturally."

MUSICALLY, THE SKELETONS of Hannam's songs are hybrids of western-



PREVIEW

SAT, APR 14 (7:30 PM)
JOHN WORT HANNAM
ARDEN THEATRE, \$25

tinged, rootsy folk. His instrumentation choices are less conventional, and *Two-Bit Suit* is stuffed with the influence and aural textures of Vancouver-based producer/multi-instrumentalist/roots guru Steve Dawson. (*Two-Bit Suit* is the first of Hannam's records to be released on Dawson's Black Hen label.) Hannam's narrative prowess and willingness to stretch genre boundaries are complemented by Dawson's craftsman-like approach to music making.

"Steve has this magical studio with every kind of instrument in there, and he's proficient on every single one," Hannam states. "I find being in the studio nerve-wracking, but this was my most comfortable experience."

He's slightly apologetic about a lack of straightforward descriptors

about his work. "The problem is, I like so much music that different genres sneak themselves in. And being in the prairies, based in a rural area, that's where the Country & Western feeling comes from. It's everywhere here."

As are the stories, which is part of why Hannam calls it home. *Two-Bit Suit* even has a homage to the place, a sun-dappled slice of southern Albertacana framed around a bickering small town couple.

"'Damn it Gwenivere' is me trying to capture little bitty snapshots of Fort MacLeod. I don't own a truck, but there are bar fights here over whether your truck is a Dodge or Chevy. Rosie's Café doesn't really exist, except in my imagination, but there actually is a place where the old war vets gather and talk about the weather and news and WWII."

And when he's at home, all that inspiration is only a couple blocks away from Hannam: the grocery store, the liquor store and the postal office. ▼



When you're the Reason, Things Couldn't be Better

TARA ZUROWSKI / tara@vueweekly.com

At the very first show that Hamilton's **the Reason** ever played, vocalist/keyboardsist Adam White rocked so hard he ended up with stitches.

"I tripped and fell during our last song," White begins. "Then I got back up and finished the song. It was gross, like a horror movie, blood all over. After the show, I was rushed to the hospital. That was the night our label came out to see us. I didn't do it on purpose, but it worked enough to get their attention."

Since its inception, the band has released an EP (*Problems Associated with Running*) and two full-lengths (*Ravenna*, *Things Couldn't be Better*), and has seen the video for "This is Just the Beginning" enjoy regular rotation on MuchMusic.

Coincidentally, it just so happens that videos are very much on White's mind.

"You'll be the first to know that we got a video grant for a second video today!" he exclaims. "We'd been stressing about where we were going to come up with the money for another video, because we kind of need another one!"

THE REASON'S MUSICAL STYLE has evolved over the last two years, with the band maturing and leaving behind its more aggressive tendencies in favour of more refined melodic vocals, keyboard undertones and undeniably catchy songs. The Reason's latest album, *Things Couldn't Be Better*, is a distinct departure from

PREVIEW

WED, APR 18 (8 PM)
THE REASON
WITH ANDERLIN, DAPHNE LOVES DERBY,
JONEZETTA
POWERPLANT, \$10

their previous album.

"*Ravenna* was a lot more aggressive," admits White. "It's just a confusing record for a lot of people because it just came from a lot of different parts of the band. We'd gone through a lot of different members as well. There's screaming, like a lot, it's heavier."

"I didn't feel like screaming any more," he continues. "There are really negative songs on *Ravenna*, like 'Fuck you man!' We were not really mad about anything anymore. We're chillin' now. Lots of stuff has affected us negatively, but instead of getting upset, we realize that things couldn't be better."

White says that the band approached the latest album with a master plan, writing all new material for the record. The musician drew from the experiences that led them to where they are today, and *Things Couldn't Be Better* is the culmination of two years of passionate work.

"It took so long to write a record," White finishes. "It's a relief that it's out, 'cause then you can move on to the next step, whatever that is. You can think about touring your live show and not about writing songs for awhile." ▼

It's easy when you're big in ... Québec

BERRY / david@vuwweekly.com

It's safe to say the Tragically Hip are probably the closest thing Canada has to a national band, and if anyone was going to challenge for the crown, singer-songwriter Joel Kroeker would surely be near top of the contenders.

Born in Winnipeg, where he also spent his formative years, Kroeker moved to Edmonton to complete an ethnomusicology degree—where his focus was on Canadian singer-songwriters—before he finally settled in Vancouver to kick-start his music career.

That's only a part of it. Even though he lives on the West Coast, Kroeker spends a good amount of his time writing songs for Toronto acts, but he didn't really cement his cross-Canadian appeal until early this year. His duet with Québécois superstar Dany Bédar—"Déjà Vu," from his latest album, *Closer to the Bone*—landed him on the number one spots for both video and single in Québec, making him one of a very small number of English Canadians—God only knows how small a number of Western Canadians—to top the charts in that other world of a province. And he didn't even have to sing in French to do it.

Kroeker admits that his rising star in Québec is something he never could have predicted when he first started recording music during his



PREVIEW

FRI, APR 13 (8 PM)
JOEL KROEKER
WITH JOHN GULIAK AND THE NEW LOUGANS
VELVET UNDERGROUND, \$10

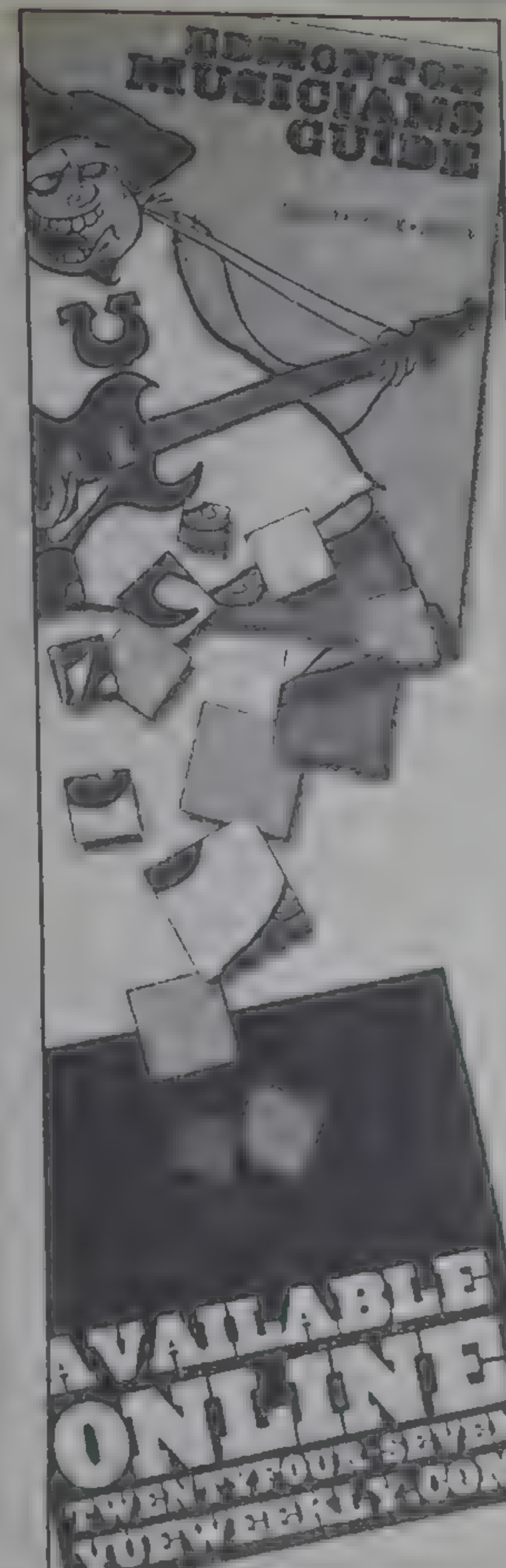
student days at the U of A—especially considering his partnership with Bédar started so inauspiciously.

"I first met Dany near the end of what was just a horrific tour of the East Coast—it was just myself, travelling around on the Greyhound, of all things, and I pulled into Québec City on June 24, Saint-Jean-Baptiste Day, which is pretty much the worst day of the year to be singing in English in Québec," explains Kroeker,

who can laugh about it now. "He was playing down the street, and just happened to pop his head in and listen. We talked for a bit, and he bought a CD, and then I hadn't really heard from him in a while, until his agent contacted mine last year about maybe doing a song."

IN THE INTERVENING TIME, Bédar—a megastar in Québec who's had 12 number one hits and sold more than 130 000 records—helped contribute to Kroeker's notoriety in La Belle Province by covering his tunes and generally spreading the word about Kroeker's earnest folk-pop, culminating in the success of "Déjà Vu." For his part, Kroeker—who, it should be mentioned, is doing pretty well in the rest of Canada, too, his album climbing the CKUA charts locally—is treating being big in Québec as a bit of icing on the cake of his career.

"It has been a total surprise, but I think the best part of the whole experience was actually just hanging out with Dany in Québec," explains Kroeker. "Not to take away from the success, because it's always nice when people are reacting to your stuff in a positive way, but just getting the chance to be in Québec as a kind of insider, witnessing the culture from the inside-out, that was amazing, and I think one of the most exciting things about the song doing well is that I'll probably get to do more of that." ▽



WUE / FRI, APR 13 (7 PM) / THE SUBATOMICS / RIVERDALE HALL, \$8 (ALL AGES)
Though man-about-town Raymond Biesinger predicted they will bury us all—and they just did—hipster bands city-wide are probably breathing a sigh of relief over the news the Subatomics are calling it quits. No more worrying that these young whippersnappers are going to steal both gigs and girlfriends: the band has decided to hang it up after years and just the one 7". If that has left you hungry for more—and how couldn't it, I'm sure we haven't heard the last of these guys. Hopefully, for my sake, some botched nose job will decrease their cuteness so I don't have to compete with 15-boards for my girlfriend's affection anymore. —BRYAN BIRTLES / bryan@vuwweekly.com

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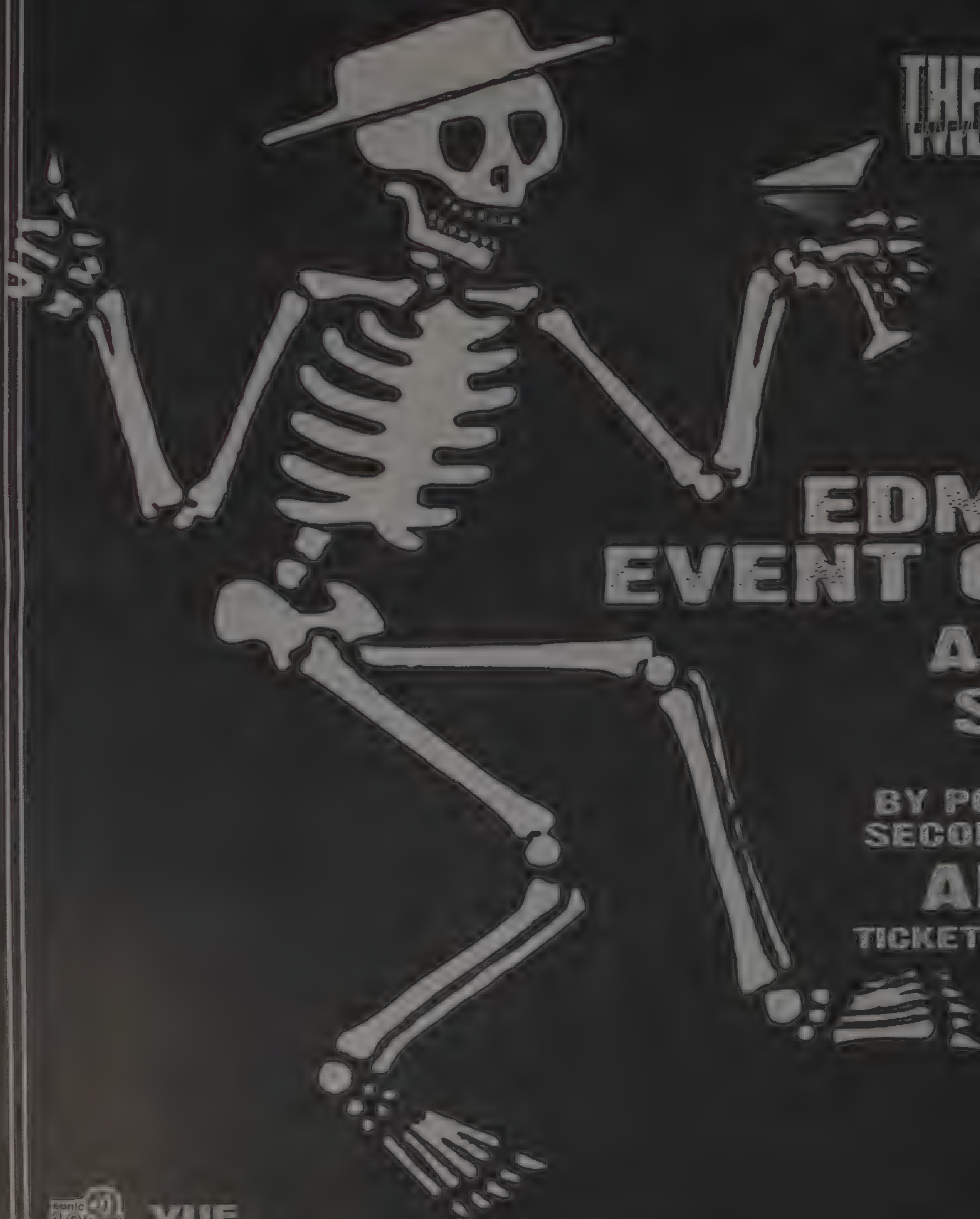
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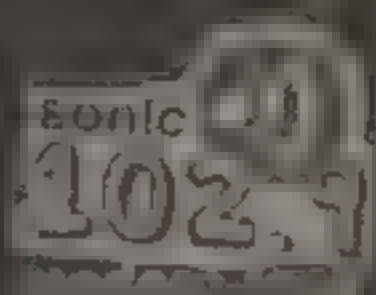
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Stay strong and bleed Black Label

by NUNRO / eden@vuweekly.com

The first time I ring Zakk Wylde, vocalist/guitarist for **Black Label Society** and Ozzy Osbourne's axe-man of choice since the late '80s, I reach his tour manager where in Kentucky where the band is currently travelling.

"Oh, would you mind calling back in 15 minutes," he asks. "Zakk just ran into the store."

I dial the number again a few minutes later, and this time I get Wylde on the phone, who promptly explains the delay.

"We're just stocking the bus up with beer," he laughs loudly. "God forbid it's not loaded at all times. People ask what's the strangest thing that's happened to me on the road, I go, 'the goddamned bus has no fucking beer.' Unacceptable."

After a few years with Osbourne, a couple of detours through the thunderous Southern rock stylings of *Pride & Glory*, an acoustic driven solo album and a brief sojourn into the chaos of *Guns N' Roses* before that all went to hell, Wylde started up the monster known as **Black Label Society**.

There's a definite predilection towards heavier than heavy riffing in **Black Label**, though Wylde admits that he still loves to get mellow at times, occasionally pulling out the piano and even recording the generally laidback *Angover Music, Vol 6*.

Wylde admits that he likes to dispense with limitations when it comes to music—if it's good, it's good, he says—though he still holds a healthy respect for playing what's right for the situation.

"It sounds like an Ozzy record," he says of Osbourne's upcoming album, which Wylde both co-wrote and played on. "It's not gonna sound like *Inch Nails* and it ain't gonna sound like *Ministry*. That's just not Ozzy. It just has to be good songs. It's different, but the body shape is still the same. Whatever's good is good. It's not like when I was doing the P &



PREVIEW FRI, APR 13 (8 PM)
BLACK LABEL SOCIETY
EDMONTON EVENT CENTRE, SOLD OUT

Getting thing and sticking banjos and mandolins in. We're not going to be doing that with Oz—unless the banjo's got tons of distortion on it."

IT ALL COMES BACK to having a good time while making music—hence the full stock of alcohol on the bus.

"It's beyond hysterical, bro," he says as he considers his life as a touring musician. "You just can't make it up. It's just a bunch of berserkers whooping ass and pillaging and drinking and eating. You've got to have a good time while you're out here, otherwise you'll be miserable, and you don't need that."

One might wonder just how happy it is out there, considering that there have been plenty of different musicians who have played alongside Wylde throughout the years. Neither **Black Label** nor the Osbourne band

have had the sort of stable lineup that many groups hope for, but Wylde says that there's little behind the semi-regular rotation of musicians other than everyone needing to do their own thing in order to make a living at music. When Wylde goes out with Osbourne, the **Black Label** guys head off and do something else in the downtime, and then whoever's available comes back to the table when **Black Label** reconvenes.

"Everybody's good buds," he says. "I've never been in a band where I was, like, 'dude, shut the fuck up and go fuck yourself and get the fuck out before I beat your fucking ass.' I've never been in a band with anybody like that. Everybody that we know, we all just love each other and drink beers together and hang out and have fun."

"I can't understand that, because otherwise what are you hanging out with that person for?" he continues. "I've never been in a band like that and I ain't about to fucking start. Life's fucking hard enough—I got a wife and three kids—I need that shit like I need a fucking hole in the head." ▼

REVUE / FRI, APR 6 / THE CONSTANTINES / STARLITE ROOM

If the Constantines want to make a yearly pilgrimage to Edmonton, that is certainly all right by me. When I got the chance to catch their show last year, it was probably the most horrible experience ever, though, thanks to "Hyacinth Blues" girl. There are things you do at a show, and things you don't. It's kind of like an unspoken code of conduct. One will drink, dance and perhaps even have a little fun. But nobody wants to hear you bellow "requests" for your favourite song throughout the entire set and into the encore. Needless to say, I had to catch the Constantines again before they toured south of the border in order to banish the previous unsatisfactory experience from memory. Fortunately, Friday night at the Starlite Room was the exact mark of a great show. Touring to promote their new album, *Tournament of Hearts*, their set still drew quite a bit from their last album. But I like to believe that the oldies are always goldies. —BARBARA CHUNG / barbara@vuweekly.com



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DRUID Open mic hosted by Chris Wynters every Tue, 9pm

DUSTER'S PUB Jam hosted by Brian Petch

EDMONTON EVENT CENTRE Hello Goodbye, Boys Like Girls, The Hush Sound, tickets available at TicketMaster

FOUR ROOMS Audrey Ochcoo, 8pm

JAMMERS PUB Thursday open jam; 7-11pm

J AND R BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues); 8:30pm-12:30am

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JAMMERS PUB Thursday open jam; 7-11pm

Out Out; \$7 cover

WUNDERBAR DJ Jazzy Chris; no cover

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FRI
LIVE MUSIC

ARDEN THEATRE David Clayton-Thomas; 7:30pm; \$45 at Arden box office, TicketMaster

ATLANTIC TRAP AND GILL Jason Greeley

AVENUE SKATEPARK The Brat Attack, Blackjack, The Skam, Blacklisted, All Else Fails, Cease Fire 6pm (door), \$10 (door)

BLUE CHAIR CAFÉ Morgan Davis (blues); 8pm; \$15 (adv)/\$17 (day of)/\$40 (dinner and show)

CASINO EDMONTON The Classics (R&B, Rock 'n' Roll)

CASINO YELLOWHEAD Blackboard Jungle (pop/rock)

CASTLE ROCK PUB Jazz; 8pm (door); \$10

EDMONTON EVENT CENTRE Wyde's Black Label Society, Strong Arm Down; no minors; 8pm (door); \$35 at TicketMaster; SOLD OUT

FOUR ROOMS Audrey Ochcoo, 9pm, \$5

FRESH START Patsy Amico and Brian Gregg (roots); 6-9pm

GIBBONS HOTEL-GIBBONS Mr Lucky; 9:30pm-1:30am; no cover

HULBERT'S The Nathan Oulette Trio (jazz); 8pm; no cover

THE IVORY CLUB Live Dueling Pianos; no cover; 9pm

JAMMERS PUB Country/rock band; 9-2am

JEFFREY'S CAFÉ Helena Magerowski; (jazz); \$10

JEREMY AND WYATT PUB Jazz; 9:30pm

JULIAN'S PIANO BAR Lawrence (piano)

MCDONALD UNITED CHURCH Rhonda Vincent and the Rage; 7pm (door), 8pm (show); \$35 (door)/\$30 (adv) at Southside Sound, Acoustic Music Shop, Myhre's, door

MOURNING WOOD MOURNING WOOD

ON THE ROCKS Line of Sight, DJ Shawmibis

OVERDRIVE NEIGHBOURHOOD PUB Marshall Lawrence "Doctor of Blues"

POWER PLANT Grassroot Deviation, Red Ram, Dub Vulture; no minors; 8pm (door); \$8 (door)

PREVUE / SAT, APR 14 (8 PM) / DUB VULTURE / POWER-PLANT, \$8 What's a Dub Vulture anyways? Did these guys eat the rotting flesh of King Tubby? But they look so respectable.

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THE ROOST Fridays All Request Dance Party with DJ Jazzy with rotating shows every week, \$4 (member)/\$6 (non-member)

PREVUE / SAT, APR 14 (8 PM) / ANDREW WK / STARLITE ROOM \$12 Not only is this a show with Andrew WK, it's also the wrap party for the Green Pepper Hockey League. And if I know Andrew WK and hockey players, it'll be bloody noses all around.

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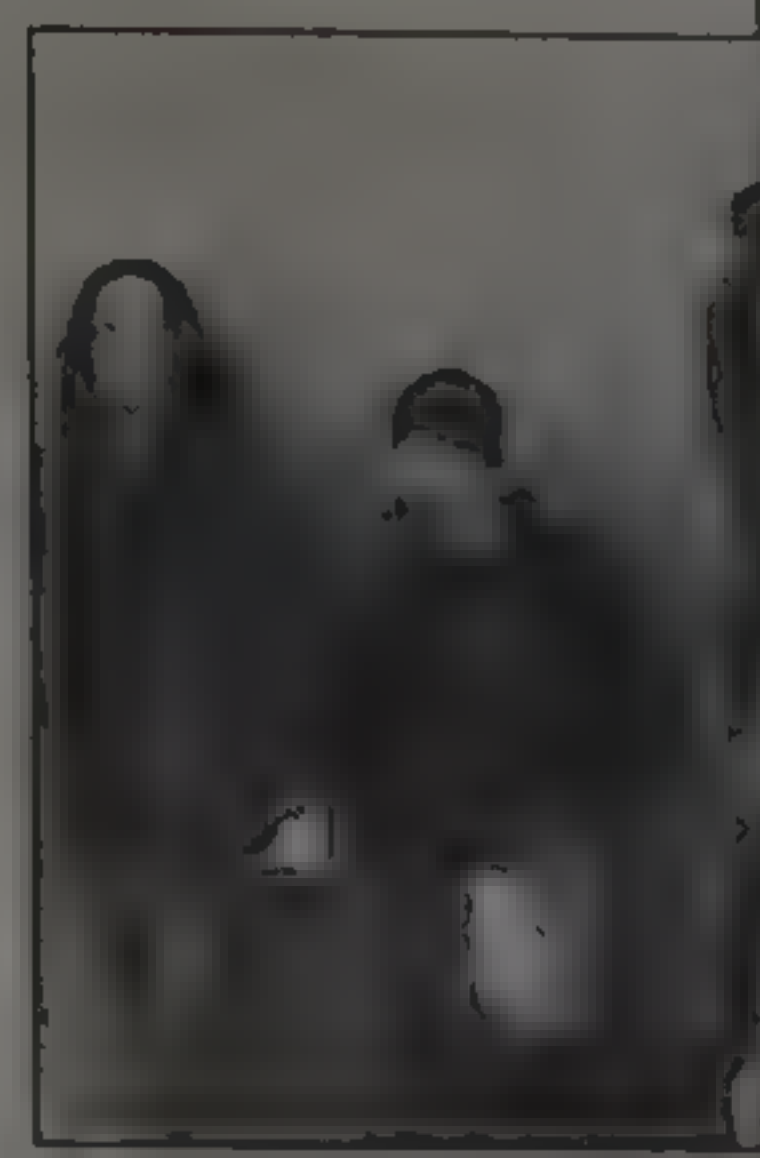
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DISCO SportsWorld In-line and Roller Skating. 3000-100 Ave. Top 40 request with a DJ. 10-11:30pm and disco. 1-5pm and 7-11:30pm. **STOLL'S ON WHYTE** Top 40 R&B. 10-11:30pm. **TWILIGHT AFTERHOURS** Anti-funk. 10-11:30pm. **VELVET UNDERGROUND** Top 40. 10-11:30pm. **WUNDERBAR** Featured DJ and 10-11:30pm. **Y AFTERHOURS** Release Saturdays.

SUN LIVE MUSIC

ATLANTIC TRAP AND GILL Mr. Lucky (blues/roots). 7-11pm; no cover. **BLUES AND FREEHOUSE** Give It Up. Main Floor. Funk, soul, Motown, disco with DJ Red Dawn. **BLUE CHAIR CAFE** Jim Findlay. 11am-2pm, donations. **CROWN AND ANCHOR PUB** Jam. 10-11:30pm. **JAMMERS PUB** Sunday open blues jam. 4-8pm. **NEWCASTLE PUB** Live jam hosted by Willy and Dave every Sun. 2-30pm. **O'BYRNE'S** Joe Bird's Irie Jam. Open stage for all. 9-30pm; no cover. **ON THE ROCKS** The Great Offenders. Room 101, Unamy. DJ. 10-11:30pm. **OSCAR'S PUB** Open stage Sundays hosted by Chris Wynters of Captain Tractor (8-11pm). **ROSEBOWL UNITED CHURCH** and Reflections: Hollanda Lee and the Canadian Hot Stars. 3-30-5pm. **ROSEBOWL BAR AND GRILL** Red Ants (jazzy R&B) every Sunday. 10-11:30pm. **ROSEBOWL** Sunday open stage featuring the Digs/Mike McDonald alternate weeks. 9-12. **CLASSICAL** **ROBERT TEGLER STUDENT CENTRE** - JUBILEE HALL. Campus. 3pm. \$10 (adult/\$8 (student/senior)). **HOLY TRINITY ANGLICAN CHURCH** The Mozart and the Brahms Quintets for Clarinet and Strings. John Mahon (clarinet), Frank Ho and Jim Cockell (violin), Leslie Mahr (viola), Ian Woodman (cello). 3pm, free. **WINSPEAR CENTRE** Davis Sunday Showcase. Edmonton Symphony Orchestra, Andrew Litton (conductor), Denise Dykic (cello). 2pm, \$23-\$64.

DJS **BACKSTAGE TAP AND GRILL** Industry Night with Atomic Improv. Jameela and DJ Tim. **BLACKDOG FREEHOUSE** Sunday Afternoons with Phil Got To Give It Up. Main Floor. Funk, soul, Motown, and disco with DJ Red Dawn. 2-7pm. **BUDDY'S NIGHTCLUB** Rotating drag shows. DJ WestCoastBabyDaddy. **NEW CITY** Rub A Dub Unites Again.

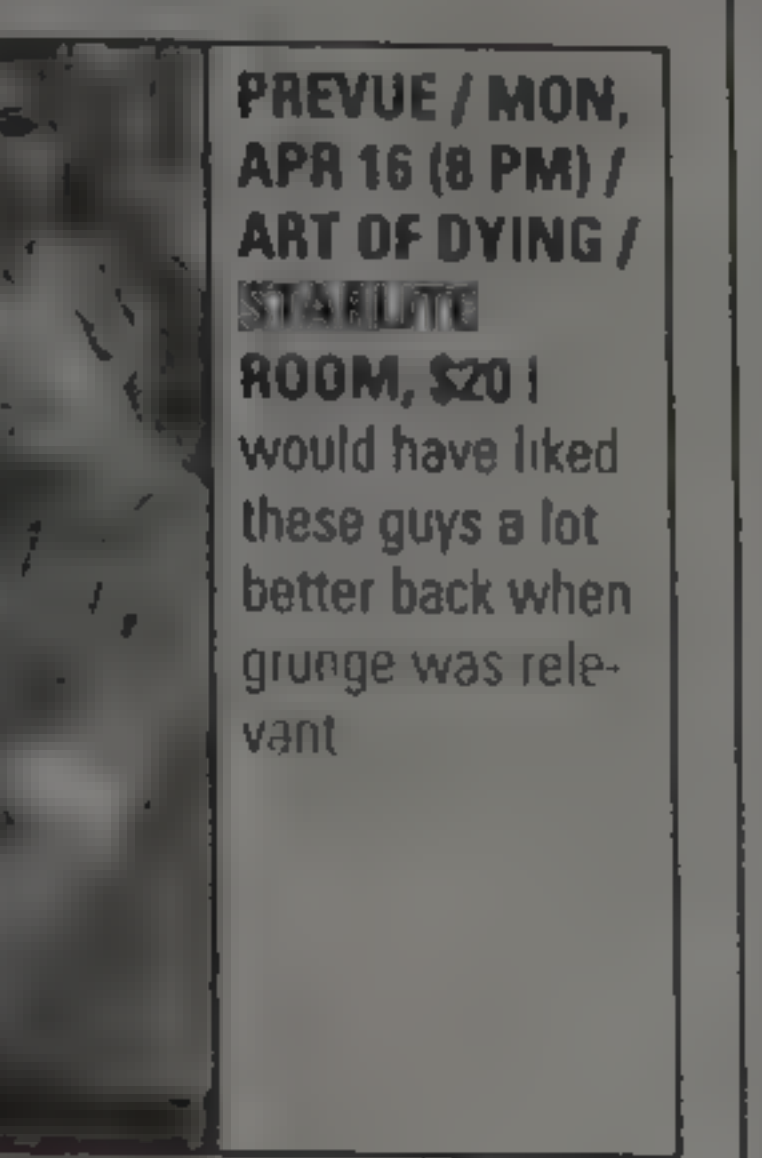


DJs Jehus and Anarchy Adam (CJSR's Your Weekly AA Meeting), the Simpsons's at 9pm. **O'BYRNE'S** DJ Finnegan. 9pm (door); \$20 (basic)/\$30 (premium); available by phone at 414-6766. **URBAN FRAT** Urban Ladies Night. Sundays. **WUNDERBAR** Sundays DJ Gallatea and XS, guests; no cover.

MON LIVE MUSIC

HULBERT'S Open Mic Monday's hosted by Rhea March; 7-10pm, debut night. **LB'S PUB** House band; 9-30pm-1am, no cover. **NEW YORK BAGEL CAFE** Marco Claveria (samba to Bolero) every Monday. **PLEASANTVIEW COMMUNITY HALL** Acoustic Instrumental Old Time Fiddle Jam hosted by the Wild Rose Old Time Fiddlers Society; 7pm. **STARLITE ROOM** Econoline Crush, The Art of Dying, Living Illusion; 8pm; \$16 (adv)/\$20 (door). **TAPHOUSE** Monday Live. with Big Tickle; 8-30-11:30pm; no cover.

DJS **BAR WILD** Bar Gone Wild Mondays. Service Industry Night; no minors. 9pm-2am. **BLUES AND FREEHOUSE** Mondays with DJ Penny Fantasy. **BUDDY'S** Amateur Strip Contest with Mia Fellow. DJ WestCoastBabyDaddy. **FLTHY MCNASTY'S** Metal Mondays with DJ S.W.A.G. **NEW CITY LKWD LOUNGE** Make

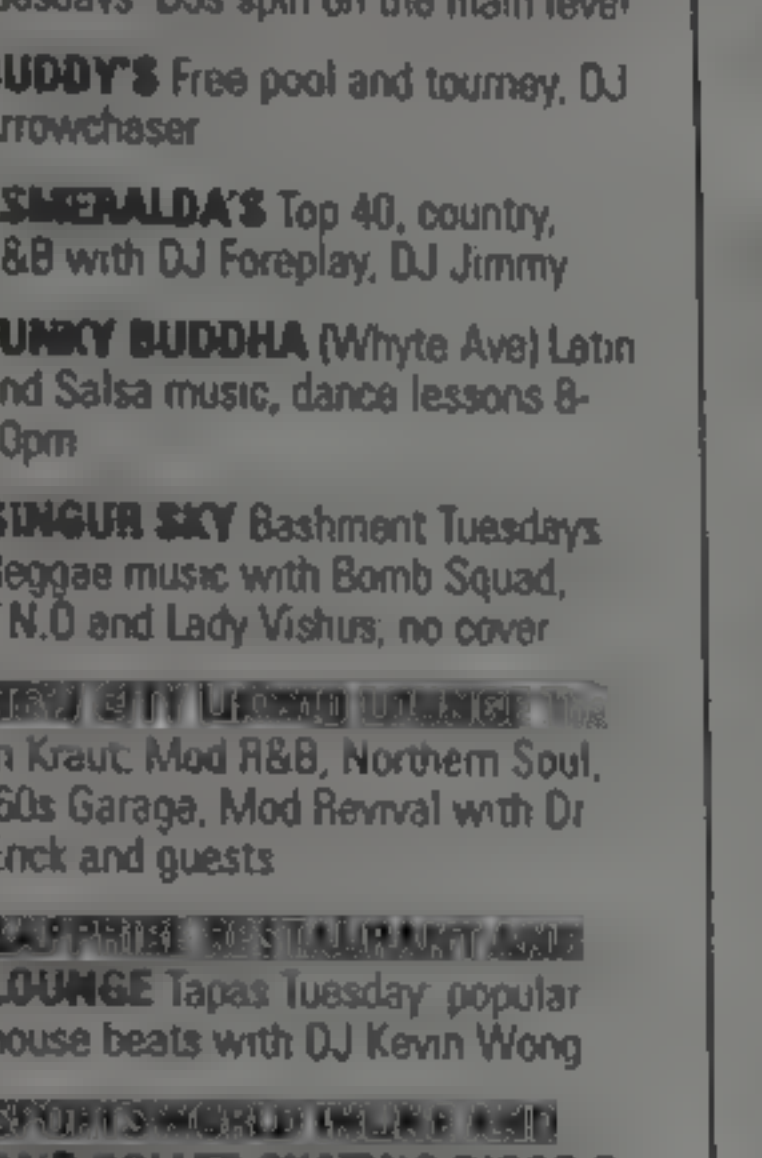


PREVUE / MON, APR 16 (8 PM) / ART OF DYING / STARLITE ROOM, \$20 I would have liked these guys a lot better back when grunge was relevant. **it Munchie** Mondays: House with DJ Dusty Grooves, guests. **O'BYRNE'S** Best local musical talent with DJ Angus.

TUE LIVE MUSIC

BLUES AND FREEHOUSE Featuring Bruce Mohacsy (bass/keys), Greg Smith (guitar), Sandro Dominelli (drums); 9pm-12. **CASTLE ROCK-ST. ALBERT** Tuesday Freeway Jam: hosted by Mark Ammar, Dale Collins and Noel Mackenzie; 8-30pm. **DRUID (JASPER AVENUE)** Open stage with Chris Wynters and guest. **LEGENDS PUB** Open jam hosted by Gary Thomas. **MYER HOROWITZ THEATRE** Rex Gaudie; all ages event; tickets available at TicketMaster, Megatunes, Sub info desk, Unionevents.com. **O'BYRNE'S** Celtic Jam; with Shannon Johnson and friends; 9-30pm. **STARLITE ROOM** Econoline Crush, guests; no minors; 8pm (door); \$16 at TicketMaster. **TAPHOUSE** every Tue: Craig Brenar (trombone).

CLASSICAL **CONVOCAION HALL** Master of Music Recital: Irene Bosma (piano); 8pm, free. **ROYAL ALBERTA MUSEUM THEATRE** **PITAL** Hear's To Your Health. Lidia Khaner (oboe), David Hoyt (French horn), Janet Scott-Hoyt (piano); 5pm. **DJS** **BLACKDOG FREEHOUSE** Big Rock Tuesdays: DJs spin on the main level! **BUDDY'S** Free pool and tourney. DJ Arrowchaser. **ESMERALDA'S** Top 40, country, R&B with DJ Foreplay, DJ Jimmy. **FUNKY BUDDHA** (Whyte Ave) Latin and Salsa music, dance lessons 8-10pm. **GINGUR SKY** Bashment Tuesdays. Reggae music with Bomb Squad, T.N.O and Lady Vishus; no cover. **NEW CITY LKWD LOUNGE** In Kraut, Mod R&B, Northern Soul, 60s Garage, Mod Revival with Dr Enck and guests. **SAPPHIRE RESTAURANT AND LOUNGE** Tapes Tuesday popular house beats with DJ Kevin Wong. **SPORTSWORLD INLINE AND ROLLER SKATING DISCO** Top 40 request with a mix of retro and disco; 7pm-12 midnight. **VELVET UNDERGROUND** Tuesday Night Shakedown. Rock and Roll with DJ Generic, DJ Frederick; 8pm (door); no cover. **WUNDERBAR** Sweet Brit and Punk with Phillip and Bogner.



ATLANTIC TRAP AND GILL Open mic with Duff Robison; 6pm. **BLACKDOG FREEHOUSE** Glitter Gulch Wednesdays. Andrew Neville and the Poor Choices. **FOUR ROOMS** open stage; 7-30pm (door); \$2. **LEVEL 2 LOUNGE** Open Mic. **METRO CLUB AND BILLIARDS** The Metro World Beat Band with Enrique. **O'BYRNE'S** Chris Wynters and guests; 9-30pm; no cover. **THE ONE ON WHYTE** The Trip, Rake. **PLEASANTVIEW COMMUNITY HALL** Acoustic Bluegrass Jam Presented by the Northern Bluegrass Circle Music Society every Wednesday evening.

WED LIVE MUSIC

ATLANTIC TRAP AND GILL Open mic with Duff Robison; 6pm. **BLACKDOG FREEHOUSE** Glitter Gulch Wednesdays. Andrew Neville and the Poor Choices. **FOUR ROOMS** open stage; 7-30pm (door); \$2. **LEVEL 2 LOUNGE** Open Mic. **METRO CLUB AND BILLIARDS** The Metro World Beat Band with Enrique. **O'BYRNE'S** Chris Wynters and guests; 9-30pm; no cover. **THE ONE ON WHYTE** The Trip, Rake. **PLEASANTVIEW COMMUNITY HALL** Acoustic Bluegrass Jam Presented by the Northern Bluegrass Circle Music Society every Wednesday evening.

POWER PLANT Anberlin, The Reason, Daphne Loves Derby, Joneretta, all ages/licensed event. 7pm (door); \$15 at Blackbyrd. Megatunes, SU info booths, TicketMaster. www.unionevents.com. **RIVERSIDE BAR AND GRILL** Wednesday Night Live. Open stage for comedians, musicians and bands hosted by Barbara May; 7pm (set-up), 8-10pm (show). **STARLITE ROOM** Holyfuck; 7pm (door); tickets available at Megatunes, Listen Blackbyrd. **URBAN LOUNGE ON WHYTE** The Trip, Rake. **WILD WEST SALOON** Appaloosa.

CLASSICAL

CONVOCAION HALL Master of Music Recital: Ryan Kolodziej (piano); 8pm, free. **DJS** **BACKROOM VODKA BAR** Deep Wednesdays: Soulful Deep House with Nic-E and Smoov. **BLACKDOG FREEHOUSE** Stanley Carroll spins on the Woottop. Glitter Gulch Wednesdays. Main Floor. Best Rides... Worst Wrecks... no cover. roots music every Wednesday with DJ Buster Friendly; live music once a month. **BUDDY'S** Hump day with DJ Sexory Sean. **FEVER NIGHTCLUB** Industry Wednesdays. **THE FOX** Wind Up Wednesdays. Classic R&B, hip hop, reggae, old Skool, reggae on with InVincible, Touch It, Lady Vishus and weekly guest DJs. **HULBERT'S** Wobbly Wednesday downtempo, smooth jazz, with DJ. **LEGENDS PUB** Hip hop/R&B with DJ Spincycle. **NEW CITY LKWD LOUNGE** Robobot DJ 3000. **ROCK COUNTRY** 80s/90s Rock metal every Wednesday. **RED STAR** Funk 'n' Soul funk, soul disco, no jazz, reggae, hip hop with Cool Curt, Yun, Junior Brown, Remo. **STANDARD** Wednesday Gone Wild. Feat with DJ Nestor Delano. **STOLL'S** Wild Cherry. House/garage with Tripswitch, Resident Funk, fusion with Steve Velocity. **VELVET UNDERGROUND** Indie, Mod, Rock, Electro Dance Party with the Jbolis; no cover. **WUNDERBAR** Wednesdays with new DJ; no cover. **Y AFTERHOURS** Y Not Wednesdays.

THURSDAY APR 18

ATLANTIC TRAP AND GILL Open mic with Duff Robison; 6pm. **BLACKDOG FREEHOUSE** Glitter Gulch Wednesdays. Andrew Neville and the Poor Choices. **FOUR ROOMS** open stage; 7-30pm (door); \$2. **LEVEL 2 LOUNGE** Open Mic. **METRO CLUB AND BILLIARDS** The Metro World Beat Band with Enrique. **O'BYRNE'S** Chris Wynters and guests; 9-30pm; no cover. **THE ONE ON WHYTE** The Trip, Rake. **PLEASANTVIEW COMMUNITY HALL** Acoustic Bluegrass Jam Presented by the Northern Bluegrass Circle Music Society every Wednesday evening.

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ROCK OUT AT THE ONE ON WHYTE

ALL OF THE GREAT LIVE MUSIC YOU'VE COME TO EXPECT FROM THE URBAN LOUNGE! NOW IN A GREAT NEW VENUE!

FRI-SAT APR 13-14 MOURNING WOOD

WEDNESDAY APR 18 THE TRIP / RAKE

THURSDAY APR 19 OLD STRATHCONA YOUTH CO-OP FUNDRAISER FENIX FOUNDATION HAVEN

FRI-SAT APR 20-21 THIRD PERSON VIEW

WEDNESDAY APR 25 CITY VOX/MOONBOX

THURSDAY APR 26 AT THE STROKE OF MADNESS E-TOWN PAX

FRI-SAT APR 27-28 MUSTARD SMILE

The Urban Lounge thanks you for your continued support!

THE
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WWW.URBANLOUNGE.NET
10544-82 AVE.
PH: 437-7699
WWW.THEONEONWHYTE.COM

WHERE THEY ARE
VENUE
GUIDE

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-7494, 451-3090/459-7494 • ATLANTIC TRAP AND GILL 7704-104 St. 432-4611 • AVENUE SKATE PARK 9030-118 Ave, 477-2149 • BACKDRAUGHT PUB 8307-99 St. 430-9200 • BACKROOM VODKA BAR 10324A-82 Ave, upstairs, 436-4418 • BAMBOLEO LATIN LOUNGE 9221-34 Ave, 433-2599 • THE BANK ULTRA LOUNGE 10765 Jasper Ave 420-9098 • BAR WILD 10562 82 Ave, 961-9456 • BEERHUNTER PUB - ST. ALBERT 386 St. Albert Rd, St. Albert • BELLEROSE BREAKDOWN 49 Giroux Road, St. Albert • BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Rd, 484-7751 • BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082 • BLIND PIG PUB 32 St. Anne Street, St. Albert, 418-6332 • BLUE CHAIR CAFE 9624-76 Ave, 989-2661 • BLUES ON WHYTE 10329-82 Ave, 439-5058 • BONNIE DOON HALL 9240-93 St • BOOTS 10242-106 St, 423-5014 • BUDDY'S 11725B Jasper Ave, 488-6636 • CAFE BRITT 1, 20 MacLeod Avenue, Spruce Grove, 220-8939/662-2511 • CAFE SELECT 8404-109 St, 438-1812 • CASINO (EDMONTON) 7055 Argyll Rd, 463-9467 • CASINO (YELLOWHEAD) 12484-153 St, 463-9467 • CASTLE ROCK 607 St. Albert Rd, St. Albert, 458-8766 • CATALYST THEATRE 8529 Gateway Blvd • CENTURY CASINO 13103 Fort Rd, 643-4000 • CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd, West, 462-6565 • CONVOCAION HALL Arts Building, University of Alberta, 492-0601 • COSMOPOLITAN MUSIC SOCIETY 8426 Gateway Blvd • COWBOYS 10102-180 St, 481-8739 • CROWN AND ANCHOR PUB 15277 Castle Downs Rd, 113 St, 472-7696 • CROWNE PLAZA CHATEAU LACOMBE 10111 432-4611 • DANTE'S BISTRO 17328 Stony Plain Rd, 486-4448 • DECADANCE 10018-105 St, 990-1792/964-3168 • DEWEY'S LOUNGE Power Plant, U of A Campus, 432-3101 • DOW CENTENNIAL CENTRE 8700-84 St, Hwy 21, Fort Saskatchewan • FACULTE SAINT JEAN AUDITORIUM 8406-91 St • FORT SASKATCHEWAN 8700-84 St, Fort Saskatchewan • DRUID 11606 Jasper Ave, 454-9928 • DUSTER'S PUB 6402-118 Ave, 474-5554 • EDMONTON EVENTS CENTRE WEM Phase II, 489-SHOW • FESTIVAL PLACE Telus Theatre, 100 Festival Way, Sherwood Park (449-3378) • FEVER NIGHTCLUB Phase 3 of WEM, 961-3117 • FIDDLER'S ROOST 8906-99 St • FILTHY MCNASTY'S 10511-82 Ave, 916-1557 • FOUR ROOMS Edmonton Centre, 102 Ave, 426-4757 • FOX 10125-109 St, 990-0680 • FRESH START CAFE Riverbend Sq., 433-9623 • FUNKY BUDDHA (WHYTE AVE) 10341-82 Ave, 433-9676 • GAS PUMP 10166-114 St, 488-4841 • GIBBONS HOTEL - GIBBONS 5010-50 Ave, 923-2401 • GINGUR SKY 15505-118 Ave, 913-4312/953-3606 • HALO 10538 Jasper Ave, 423-HALO • HILLTOP PUB 8220-106 Ave • HOLY TRINITY ANGLICAN CHURCH 10037-84 Ave • HOMEGROWN SOUL SHACK 8102, 10324-82 Ave, 989-7009 • HONEST MUR'S BAR AND GRILL 8336-82 Ave, 463-6397 • HORIZON STAGE 1001 Calahoo Rd, Spruce Grove, 962-8995 • HULBERT'S 7601-115 St, (436-1161) • THE IVORY CLUB 2940 Calgary Trail South • JAMMERS PUB 11948-127 Ave, 451-8779 • J AND R BAR AND GRILL 4003-106 St, 436-4403 • JEFFREY'S CAFE AND WINE BAR 9640-142 St, 451-8890 • JECYLL AND HYDE 10610-100 Ave, 426-5381 • J.J.'S PUB 13160-118 Ave, 489-7462 • JOHN L. HAAR THEATRE Grant MacEwan College, 10045-156 St • J.P. 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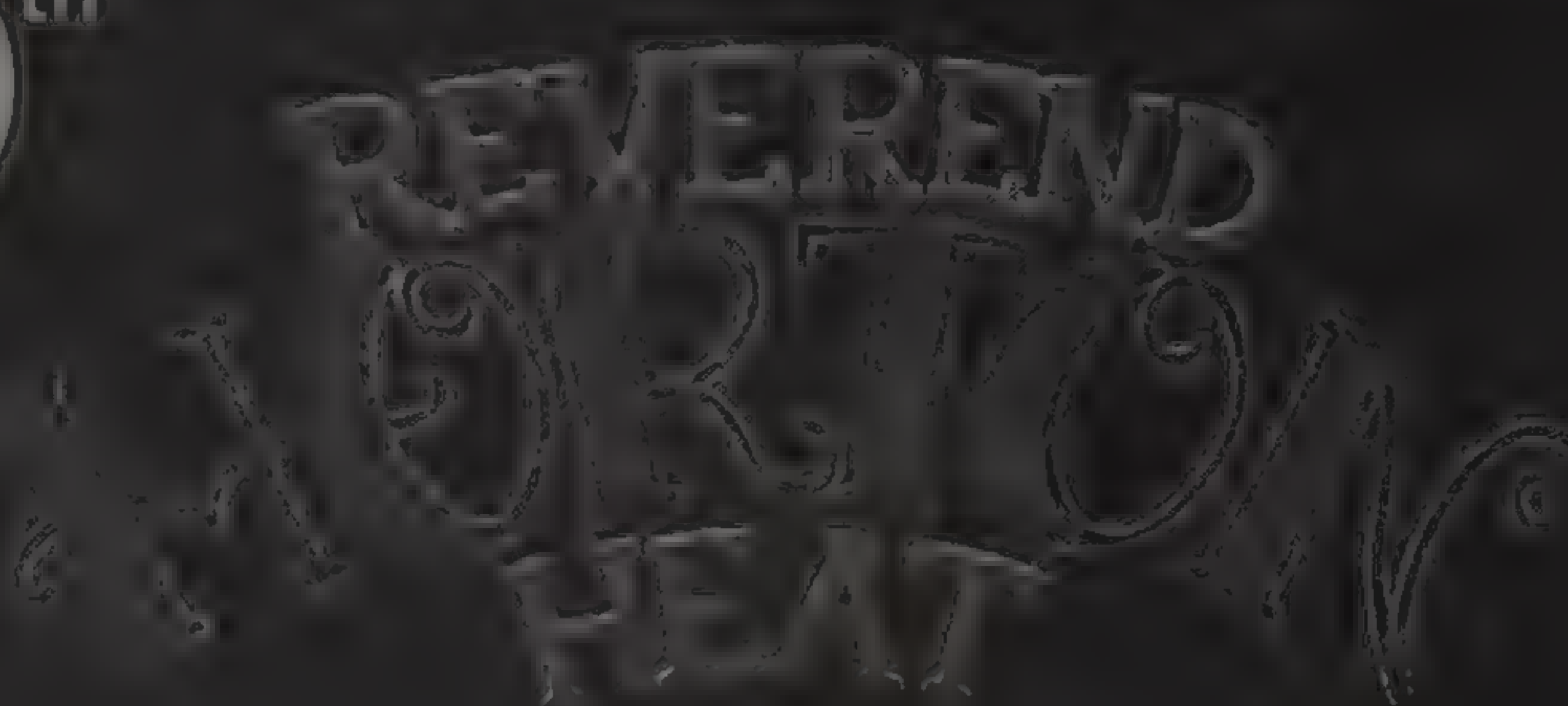
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A band is a *Mysterious Body*, but Azeda Booth aims to solve the riddle

JARA ZURAWSKI / jara@vancouverweekly.com

Morgan Greenwood and Jordan Hossack first appeared together as an electronic duo two years ago, but, unhappy with the disinterested appearance they presented on stage, they decided to expand their horizons and enlist some bandmates.

Since last summer, the resulting six-piece group, Azeda Booth, has evolved even further, rendering a fuller, more deluxe mix of electronic ambient pop music. The band has consistently proven that it's possible to reinvent itself and become a better group in the process.

"Exchanging instruments while playing lets you explore different realms and keeps it exciting to not be locked into playing the same instrument for 45 minutes," says guitarist Myke Atkinson. "I think maybe we even have too many range ups. Luckily, we're getting pretty good at it now. It keeps the energy high when you're writing, but is not without its frustration."

ATKINSON ADMITS THAT since the release of Azeda Booth's debut EP, *Mysterious Body*, the band has changed a great deal. The album is much more electronic-based than the current incarnation, capturing the band's beginnings and presenting a different side than you will see during



PREVIEW

SAT, APR 14 (8 PM)
AZEDA BOOTH
WITH THE CHOIR AND MARCHING BAND,
RED MEDICINE
VELVET UNDERGROUND, \$10

its live performances.

"The idea was to not use the electronics, and then have it all done by live instrumentation," Atkinson explains. "We started playing around with it and realized there's no reason

to completely replace parts on the electronic side of things. Instead, what was more exciting was to change them a little to accompany what we're doing. We just wanted to play with it, and make it even crazier by having so much going on.

"It's a record that I want people to hear, though," he adds. "Being involved in this band, seeing how it's grown, is exciting. Everyone's been really receptive." ▽



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Rob Szabo gets by with a little help from his friends

EDEN MUNRO / eden@vueweekly.com

With touring becoming an increasingly expensive undertaking in today's world of rising gas prices, more and more musicians are leaving their hands at home and taking to the lonely roads of Canada and the United States on their own in the hopes of making ends meet when the day comes over.

Sometimes, though, you just can't go any farther down the road without traveling companions to share the experience with. That's where Rob Szabo is at right now as he traverses the Canadian countryside with his friend and fellow songwriter Mike Alviano.

Isolated for years alone, and then Mike called me and said, 'I'm sick of touring alone. Let's go across Canada together,'" Szabo laughs over the first moments after arriving in Revelstoke Bay for the second stop of a month long tour. "I've kind of been doing that more and more. It's a little funny in the head when you spend too much time alone. It's hard to have someone to hang out with."

The pair have known each other for years and after a few one-off dates in Ontario, they headed out in their car for the tour, passing a rest stop on the road earlier in the

PREVIEW SAT, APR 14 (4 PM)
ROB SZABO
WITH MIKE ALVIANO
BLACK DOG, FREE

day as the car's odometer turned over 300 000 kilometres. Szabo admits that they had considered taking his van, but he notes that vehicle is teetering unsteadily on its last legs, holding at 468 000 kilometres after crossing the country four times in the last year alone.

SOMETHING THAT Szabo has found after so many kilometres and years and years of touring—he hasn't had a day at a since finishing high school—that, while the road is a good place for flashes of inspiration, it can be difficult to finish a song when there are things like driving and sound checks to be attended to.

"I've written a few songs," he says. "Like, I stopped on the side of the road in Revelstoke and wrote most of a song called 'The Johnstown Kills,' but that doesn't happen that often. I really have to be in a stable environment, I find, to actually get anything finished."

"It's like anything, though," he continues. "If you get inspired, you have to make sure you're available for whatever it is." ▼

PREVIEW / TUE, APR 17 (8 PM) / TUESDAY NIGHT SHAKEDOWN / VELVET UNDERGROUND, FREE Eric Ng is one of the masterminds behind Champion City Records, the local label that is doing good things for and with the Edmonton music scene. Every Tuesday night, though, Ng hits the Velvet Underground for the Tuesday Night Shakedown, assuming the moniker DJ Generic alongside his compatriot DJ Frederick for a wide range of music—from hip hop to indie rock and everything in between, plus Ng admits that he wants to make people realize that soul music doesn't start and end with Motown—and an impressive variety of theme nights. This coming Shakedown marks the first of three "Edmonton Daft Punk in Seattle Meets-ups," where fans planning on making the trek to Seattle for Daft Punk's late August show can get together and organize themselves ahead of time. There's a visual component to the gatherings, too, with Ng showing Daft Punk's *Electroma* the first week, the animated *Interstella 5555* the next and a guerrilla soundtracking of the 1986 animated *Transformers: the Movie* with Daft Punk's *Homework* for the third. Ng has plenty more ideas cooking up for the Shakedowns, too, so if you're the kind of person who can handle a Tuesday night out on the town, you might want to keep an eye on what's happening there. —EDEN MUNRO / eden@vueweekly.com



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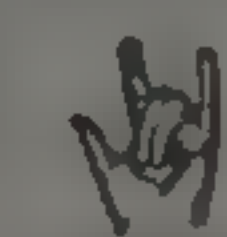
WWW.STARLITEROOM.CA

ALBUM REVIEWS

NEW SOUNDS

DOLOREAN
YOU CAN'T WIN
YEP ROC

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com



THIS ROCKS

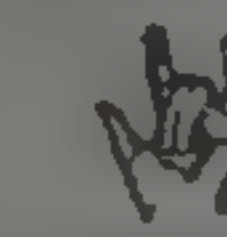
On their fourth full-length, Portland's Dolorean offers up the musical equivalent of watching light change in your shitty apartment on raw days where you can't go out for fear of randomly bursting into tears or putting your fist through public property. It's that kind of album—music to wonder what-the-hell-happened-to-your-life by.

Al James alternates between a doleful, distant wail and heartbroken murmur, possessing an uncanny ability to get away with literalism that would be wince-worthy in less masterful aural environments. The title track opens sparsely, with spooky organ and fuzzy slow beats, but becomes a relentless pileup of instruments until James chimes "you can't win" over and over again. In a similar vein, "You Don't Want to Know" consists of a betrayed James singing the title and occasional lines like, "put down the phone." The only other elements are timpani and accordion, and perhaps genuine thunder.

Other tracks bloom like a downbeat rose, enhanced by exquisite layering and unexpected instrumentation. The piano prettiness of "We Winter Wrens" and honky-tonk crawl of "Buffalo Gal" are first-rate sadsack anthems—the good kind of pain, stuffed with the hopeful possibility of redemption.

NATHAN CARROLL
THE TIE-IN TO DYIN'
RED KNOT

EDEN MUNRO / eden@vuweekly.com



THIS ROCKS

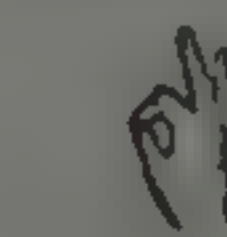
Nathan Carroll's *The Tie-in to Dyin'* sounds old, old like it should be an aging piece of vinyl with all of the requisite pops and crackles that accompany records that have been well played over the years. Carroll's voice rings with a gentle melancholy as he wonders about life, turning his thoughts over and over, coming at the heart of the songs from all angles, while the band adds pedal steel, fiddle and drums that are tasteful and restrained.

It's difficult not to think of Gram Parsons when listening to the album, not because Carroll sounds like a Parsons knock off—he doesn't—but because he sounds as though he understands where Parsons was coming from, tapping into the duality of heartbreak and survival. Then there's also the fact that the female backing vocalists conjure welcome images of the intertwining vocals of Parsons and Emmylou Harris, and there's even a welcome place in the middle of "Down Upon My Knees" where Carroll and the band glide seamlessly into a couple of powerful lines from Parsons' "In My Hour of Darkness."

These songs hold a tight grip on the emotions, wringing both the good and bad from every chord. The only thing better than hearing these tunes on worn-out vinyl would be hearing them live in a place like the local bar in Rochester, AB. It sounds old like there's a world of experience behind the music, and I'm looking forward to spending plenty of time with this album and exploring that world.

BIG D AND THE KIDS TABLE
STRICTLY RUDE
SIRE ONE DUMMY

BRYAN BIRTLES / bryan@vuweekly.com



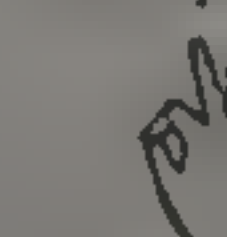
THIS IS OK

If you had asked me an hour ago what I thought of ska music, I would have told you that it sucked. Oh sure, Mad Bomber Society and the Planet Smashers put on sweet shows that you can kick your legs to, and I've had a ton of fun while blasted and dancing to both of those bands. But I'm sure that the members of either one would be willing to tell you the simple truth about ska: there is a whole lotta shit out there.

Which is why I was so pleasantly surprised by Big D and the Kids Table. Ska always seems so simple—whole lotta reverb, your buddy who owns a trumpet, some chika-chika guitar noises and a fat bass line. But trust me, there's more to it, and this band knows it. Showing a marked affinity for funny hats, blondes and Pabst Blue Ribbon, Big D and the Kids Table crank out 15 of the funnest tunes since fun was invented, and proves that no matter what I or anyone else tells you, there is still good ska out there.

EBB
LOONA
RAYMONKEY

FRANÇOIS ZOLAN / francois@vuweekly.com



THIS IS OK

I like to dance. Okay, well not all the time—I also like to rock, to thrash and, occasionally, to sleep—but especially in the realm of electronic music, if it doesn't go thump-thump-thump a little, I never quite grasp the point. I mean, if you want to listen to music that's going to make you feel all mopey and introspective, there is plenty of dreary, guitar-based stuff that will do the trick. Save the sequencer; listen to Chad VanGaalen.

And you would think, based on some of the background information accompanying *Loona*, the debut from Ebb, that there would be plenty of fat bass lines, mindless synth hooks and beats of the block-rockin' variety on display here (the guy's on a label called "Gaymonkey," for chrissakes!). But, alas, no.

It's not that *Loona* isn't a quality album—it is—and the melodies are pretty enough, in their quiet, wistful, bedroom-pop way. But Ebb appears to fancy himself a singer-songwriter—and, to be fair, he's pretty good one, as mentioned maybe he should ditch the laptop and pick up a beat-up acoustic guitar, as that kind of presentation would give these admittedly well-crafted tunes more room to breathe. That, or start writing songs about bringing sexy back.

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STEVEN SANDOR
steven@vueweekly.com

Maybe, just maybe, U2 is wrong. Maybe Apple isn't the wonderful company it's made out to be.

What else can you think of a company that fought tooth and nail to stop the Canadian government from forcing online music providers to pay songwriters for their work?

A few weeks ago, the federal government's Copyright Board made an historic decision, establishing tariff rates that online music providers will have to pay to the copyright holders of the songs they sell. Sounds fair, doesn't it? It isn't a new idea; according to the final report from the Copyright Board, the United States already compels companies like Apple to pay 9.1 cents to the copyright holder, in most cases, the songwriter, for each song sold for 99 cents. In the UK, eight per cent of the sale must go to the copyright holder.

But Eddy Cue, vice-president of Apple's iTunes, appeared in front of the Copyright Board, along with the likes of Rogers, Bell Canada, EMI Music, Sony, Universal and Warner, to oppose the introduction of a tariff for songs sold in Canada.

According to Paragraph 60 of the final decision, the Apple and Friends argument was "The objectors contend that prerecorded CDs are the appropriate proxy for permanent

downloads and, all things being equal, the price paid for the right to reproduce a musical work should be same for both."

Basically, they argued that a royalty rate any higher than 5.3 per cent for permanent downloads (which is what they offered) was too high ... and that the payouts used for conventional CD sales, which include deductions for manufacturing, shipping and promotion—all of which don't exist in the online music market—should also work for the online business.

To put it in simple terms, meet the new boss, same as the old boss.

The board ruled against Apple and company, and slapped a tariff of 7.9 per cent on all permanent downloads, and some lesser tariffs on the other two forms of online music—streaming, in which the user doesn't actually download the song, but listens to it; and non-permanent downloads, where a subscriber can keep and use a song as long as (s)he continues to subscribe to a service, but loses that song if the subscription lapses.

As you may recall, back in the Jan 25 instalment of this column, I had asked Apple to talk about the way it compensates artists, and got back a terse email about how it doesn't discuss the ins and outs of its business.

Unfortunately, we can see why Apple didn't want to talk. ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

HAIKU | QUICK SPINS

WHITEY AND TB PLAYER
quickspins@vueweekly.com

WOLFGANG THE WICKED TRUTH ABOUT LOVING A MAN HYPNOTE

Old school synth fight, like Moroder kicking Kraftwerk Right in the floppy

ALL SMILES TEN READINGS OF A WARNING DANGER!!!

Sweet, light summer pop Grab a lemonade, kick back On the porch, chillax

MAGNUM ALICE AND THE BROKEN ARROW STEAMHAMMER

Put Journey, Europe And Queensrÿche in a blender; Add cheese, feces; serve.

MINSK THE RITUAL FIRES OF ABANDONMENT RELAPSE

"Cerebral" metal Plus faux "tribal" beats equals Pretentious poo-poo

THE 69 EYES ANGELS LMI

More leather than a Dominatrix, more cheese than A Frenchman's armpits

DOWNCOLD LIVE AT THE PALAIS ROYALE LINUS

Some things are timeless Like the pyramids, herpes And bland white blues rock

FOX FIRE FOREST FOX FIRE FOREST ARTISTS UNION

Quirky twee-ish pop Could use 90 per cent less Bad vocal honking

J DILLA RUFF DRAFT STONES THROW

Prolific dead man tops *Donuts* album with his Posthumous radness!

WHITE FLIGHT WHITE FLIGHT RANGE LIFE RECORDS

Fierce sonic freak-outs Of Biblical proportions Jesus would approve!



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CHAIR, SING OUT LOUD"
KIND OF NIGHT!!!

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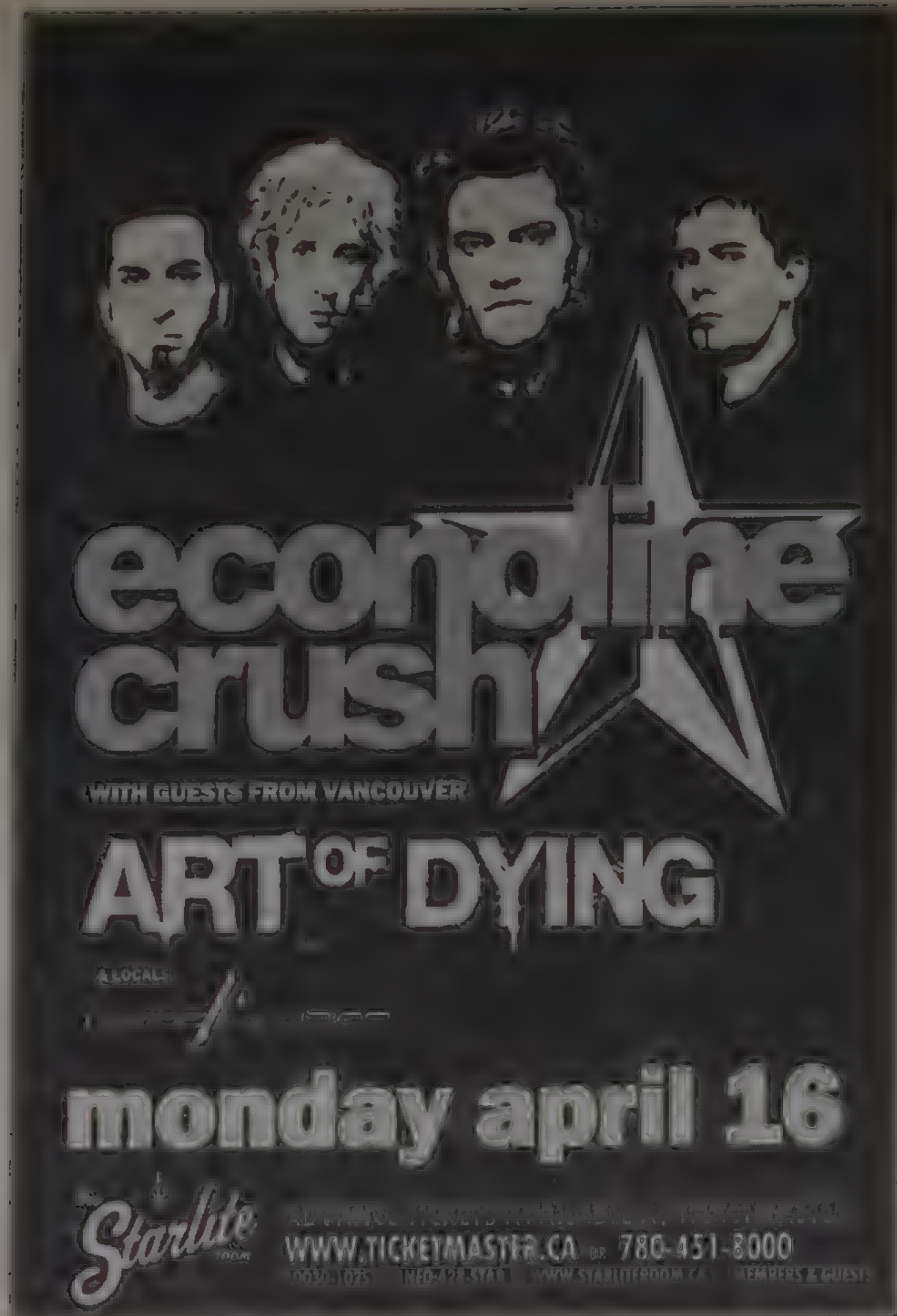
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Denise Djokic shows there's always room for cello—even Schumann's

SARAH CHAN / sarah@vancouverweekly.com

Nineteenth century German composer Robert Schumann's story is a tragic one. After sustaining permanent damage to his right hand—the cause of which has been variously attributed to syphilis medication, surgery or a self-designed apparatus intended to strengthen his hand—Schumann gave up a career as a pianist, devoting himself fully to composing. His career shift led to the creation of multiple iconic pieces that have continued to thrive in the canon of Romantic music.

Cellist **Denise Djokic** will be giving this weekend's (Apr 14 & 15) rendition of Schumann's *Cello Concerto in A minor* with the ESO, and she is excited about bringing to life a piece that reflects the composer's immense emotional range.

"It sounds like something that would be very fitting on the piano," Djokic says, describing the concerto. "It's not very cellistic—it's hard to play on the cello—and is also a bit awkward technically. But at the same time you've got this great piece that is so musical. You put in every effort to overcome those technical difficulties!"

"It was written at the end of his life when he was technically going crazy," she adds. "There were lots of good and not good things happening to



PREVIEW

SAT, APR 14 (8 PM); SUN, APR 15 (2 PM)
DENISE DJOKIC, CELLO
EDMONTON SYMPHONY ORCHESTRA
ANDREW LITTON, CONDUCTOR
APR 14 SYMPHONY PRELUDE: THIRD LEVEL LOBBY
(7:15 PM) WITH TANYA PROCHAZKA
WINSPEAR CENTRE, \$23 - \$64

him. It's very conflicted."

DJOKIC EMBRACES this piece that is wrought with Schumann's emotions, admitting that fusing personal creativity with work can be extremely challenging. This is another reason Djokic loves performing and recording: the challenge and thrill of communicating with audiences.

"I'm focused on giving good first impressions," she says of her career as

a young cellist. "It's still a very personal thing. The music develops with me, and I bring my experiences to the music."

Of the tragic Schumann, Djokic expresses her sadness over his early death at the age of 46.

"He was depressed, a bit temperamental and people say he was easily upset by disappointments," she explains. "His career was extremely important to him and he wanted to have many successes and feel like his new works were always being well received, which wasn't always the case."

Despite the composer's personal struggles, many of Schumann's pieces have now been acknowledged as classics and are being interpreted and performed by those who appreciate both beauty and conflict in a piece of art. ▼

ZODIAC FREE WILL ASTROLOGY ROB BREZSNY freewill@vancouverweekly.com

ARIES (MAR 21 - APR 19)

"Don't look before you leap!" is a Zen saying that contrasts with what many in the West consider wise counsel," writes Christopher Moors. "If everything is premeditated, we never have the naked brilliance of a truly new experience. Though we might be able to temper fear in this way, we live at the minimum and have no room for the divine to enter our hearts. Love is above all things the freedom of expansion." I'm passing on this advice, Aries, just in time for the most unboxed, unexpected, unprecedented phase of your astrological cycle. Rely on spontaneity to teach you all you need to know

TAURUS (APR 20 - MAY 20)

It appears you're cooperating (sort of) with an authority figure who is using the carrot-and-stick routine on you. I suppose that could lead you at least part of the way to the promised land—especially if you really believe you can't motivate yourself without the authority's prodding. But if you plan to continue in this vein, Taurus, can I please convince you to ask for the biggest, freshest carrot and a beautifully decorated stick?

GEMINI (MAY 21 - JUN 20)

Here's Caroline Myss's explanation of faith: "Faith is the power to stand up to the madness and chaos of the physical world while holding the position that nothing external has any authority over

what heaven has in mind for you." If you don't like the word "heaven" in Myss's statement, Gemini, substitute a term that works for you, like "your higher self" or "your destiny" or "your soul's code." Modify anything else in there that's not quite right for your needs, as well. When you're finished tinkering, I hope you'll have created a definition of faith that motivates you with as much primal power as you feel when you're in love.

CANCER (JUN 21 - JUL 22)

The Guinness Book of Records commissioned miniaturization experts to make the tiniest advertisement in history and affix it to a bee's knee. The writing was so minuscule it was invisible to the naked eye. But now I've created an even smaller ad hidden in the period at the end of this sentence. I don't have enough space to repeat the voluminous information contained therein, but here's the gist: it's a favourable time to dream up new ways to promote yourself, especially if they involve the principle of unleashing whippers that speak louder than shouts.

LEO (JUL 23 - AUG 22)

Swedish philosopher Emanuel Swedenborg predicted the world would end in 1757. American minister William Miller proclaimed the planet's "purification by fire" would occur in 1844. They are just two of history's many megalomaniacs disguised as moral guardians who've been shills for apocalyptic delusions. Our age has more of these wackos per capita, but the song is the same as it ever was. Your assignment, Leo, is to wash the taint of chronic doom-and-gloom propaganda out of your lovely brain. I'm not urging you to be a raving

Pollyanna, merely suggesting that you exorcise the fear foisted on you by hysterical prophets of every stripe. You urgently need to declare your independence from our culture's professional scaremongers.

VIRGO (AUG 23 - SEP 22)

Saint Thomas Aquinas (1225 - 1274) was an intellectual theologian whose doctrines became part of the canon of the Catholic Church, second in importance only to the Bible. But the Church has ignored and disavowed *Aurora Consurgens*, the work Aquinas reputedly wrote near the end of his life after having mystical visions of the Goddess. "All that I have written seems to me like so much straw," he reported, "compared to what I have seen and what has been revealed to me." Your assignment, Virgo, is to carry out your personal equivalent of what the Catholic Church hasn't been able to do. In other words, integrate the raw wisdom from your past that you've been unable or hesitant to acknowledge.

LIBRA (SEP 23 - OCT 22)

I asked my readers if they had discovered any of the 888 Perfect Secrets from the Beginning of Time. Hundreds of responses poured in. Of those, I've selected the three that are most useful for you right now. Here they are. Don't sweat the small stuff, but also avoid the mistake of believing that everything is small stuff. Some stuff is big. The past isn't nearly as potent in shaping your present as you imagine. Get over it—both the bad memories and the good ones. Always side with those who tell the most truth. But remember that no one is ever able to tell the whole truth.

SCORPIO (OCT 23 - NOV 21)

"I've found a nice balance," writes Ashland, one of my MySpace friends, "between living like someone who has overdosed on positive affirmations and someone who thinks everything and everyone sucks." Are you interested in achieving a similar poise, Scorpio? Conditions are favourable for you to do so. The omens say you're primed to cultivate true objectivity, not the fake cynical kind. And that means you could free yourself from negative emotional biases that cloud your ability to see the partially hidden beauty all around you.

SAGITTARIUS (NOV 22 - DEC 21)

It's always a good idea to have a soundtrack for your life—a compilation of tunes that help tone your feelings, keeping you wild-eyed and inspired. But it's also important to continually mutate that soundtrack. Even a set of songs that worked magic for you once upon a time will eventually become outmoded, no longer resonating with the new person you've become and maybe even influencing you to stay stuck in the past. I think this is one of those times when you need to shift the mood, Sagittarius. Go hunt down a fresh batch of heart-massaging, mind-wobbling music.

CAPRICORN (DEC 22 - JAN 19)

In addition to analyzing the heavenly portents, I sometimes use divination to arrive at your horoscope, including Tarot cards, the I Ching and walkomancy. In the latter method, I take a stroll and regard any interesting quirks that catch my eye as clues to your destiny. That's what I did this week. After spending an hour in my office meditating on your astrological

omens, I headed out to a neighbourhood where I'd never been. The first meaningful thing I saw was a sign hanging on a cactus. It read "Caution: Armadillo Crossing." Here's my interpretation of this clue: you should urge your "inner armadillo" to go out exploring, while at the same time making sure it's well protected and cared for. And what is your "inner armadillo"? Maybe it's the burrowing mammal with the heavy armour. What do you think?

AQUARIUS (JAN 20 - FEB 18)

Scuttlebutt circulating on the internet claims that the Mississippi state legislature passed a bill regarding the mathematical constant pi, which is the ratio of a circle's circumference to its diameter. Instead of the traditional 3.14159, lawmakers decided it should be changed to the "Biblical value" of 3.0. Did this rumoured event actually occur? If so, urge you Aquarians to refuse to recognize it, as well as other abominations like it. You need to be extremely precise in the coming days. You can't afford to try shaping down reality to fit your theories and beliefs. Nor can you ignore details in corners or make wild guesses.

PISCES (FEB 19 - MAR 20)

"The harder you work, the luckier you get," said golfer Gary Player. If that's true, Pisces, you'll be fabulously fortunate in the coming week. The omens suggest that you will not only have the stamina and persistence to engage in hard labor for a good cause, but that you'll also have a robust desire to do so. You're going to love doing what you *have* to do. As a result, I bet hard-earned blessings will flow toward you in abundance. ▼

CLUBS/LECTURES

ROOMING CRISIS—HOUSING AND HOMELESSNESS IN EDMONTON City Hall Foyer (453-2638) • Public forum, panel discussion to raise awareness/create common understandings regarding housing and homelessness • Apr. 17 (7-9pm) • Free

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St. (979-1999) • Basketball, every Mon (5-7pm) • Healing Circle, every Mon (6-8pm) • Boxing, every Mon/Thu (7-9pm), every Tue (5-7pm) • Volleyball, every Tue (6-8pm) • Sewing Circle, every Tue (6-8pm) • Beadwork Class, every Wed (6-8pm) • C.N.F.C. Pym-wow, every Wed (5-8pm) • Hip-Hop Class, every Thu (5-7pm) • Cree Class, every Thu (6-8pm) • Elders and spirituality, every Fri (all day) • Safe Using and Harm Reduction, every Fri (11am-12pm) • Tobacco • Drop-in Night, every Fri (6-8pm)

CITIZENS' FORUM ON THE ALBERTA TAR SANDS Allendale Community Hall, 6330-106 Ave. A. St. (988-3802) • Meeting every 2nd Sun (7-9pm); sponsored by the NDEnvironment • \$2

CIVIL LIBERTIES AND NATIONAL SECURITY—MAHER ARAR Winspear Centre (428-1414) • Also featuring remarks by Mr. Arar, a Falconer, and music for action and reflection • Apr. 18 (7pm) • \$5 available at Winspear box office

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave. • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

CULTURAL PLANNING SESSIONS (424-2787) • Be a part of Edmonton's arts and culture planning • **Spence Avenue Community Hall**, 10240-115 Ave; Thu, Apr. 12 (7:30–10pm) • **West Police Station**, 16505-100 Ave; Sat, Apr. 21 (2-4:30pm) • **Clareview Avenue Hall**, 3804-139 Ave; Mon, Apr. 30 (7-30:30pm) • **City Arts Centre**, 10943-84 Ave; Thu, Apr. 19 (7:30-10pm) • **Grand Trunk Board Room**, 13025-112 St; Tue, Apr. 24 (7:30-10pm) • **South Division Police Station**, 104 Yvonville Drive East; Sat, May 5 (2-4:30pm) • Pre-register by phone or by e-mail to culturalplan@edmontonarts.ab.ca

THE EDMONTON NATURE CLUB Royal Alberta Museum • Monthly meeting featuring Dr. Jim Butler's lecture *The Ivory Billed Woodpecker: The Enigma, The Reality, and the Prospects for its Survival* • Fri, Apr. 20 (7:30pm)

AN EVENING WITH DOG THE BOUNTY HUNTER NAIT Arena (471-8855) • Featuring Duane Dog Chapman from the show *Dog The Bounty Hunter* • Thu, Apr. 12 (7:30pm) • \$10 and \$20 (student) available at the NAIT Students' Association Office (Rm. E-131) and The Nest Restaurant and Bar; \$19.99 (public) at TicketMaster

GLOBAL CHALLENGES: THE ENVIRONMENT AND THE FUTURE—RICHARD LEANEY Shaw Conference Centre (451-3344) • Lecture by Richard Leaney presented by TELUS World of Science • Apr. 24 (6:30pm) • \$125 (dinner and presentation)

GLOBAL CITIZENRY POST 9/11: RIGHTS, RESPONSIBILITIES, ACCOUNTABILITY Whittemud Library, Whittemud Crossing Shopping Centre, 4211-106 St (496-8357) • Part 4, *Documentary Peaceful DVD* • Tue, Apr. 17 (7pm) • Free • Pre-register

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm) • http://groups.yahoo.com/group/edmonton_illusions/

IMAGES ALBERTA CAMERA CLUB Allendale School, 6415-105 St (469-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership)/\$50 (family)/\$20 (full-time student); visitors may attend three times before joining

JESUS FOR THE NON-RELIGIOUS Robertson-Wasley United, 10209-123 St (428-6293) • With John Shelby Spong • Tue, Apr. 17 (7:30pm)

LISTENING THROUGH LENT: THE "WORD" MADE MUSIC Unit of the North Centre (499-5511) • With Della Dennis • Unit/Apr. 17 (7-8:30pm)

LOVE IS IN THE AIR Rutherford House, 11153 Saskatchewan Drive, U of A Campus (422-2897) • Cocktail party hosted by matchmaker Elizabeth Macdonald of Real Connections • Apr. 12

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society, 11403-101 St, www.gadensantenling.org (779-0014) by Kunkho Lobang Dharmchoe; beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brakem Rumi's World Spiritual Organization**, 208-10132-105 St, (425-1050) www.lkwsu.org; Raja Yoga Meditation

PARENT TALK (491-1292) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

PESTS IN THE CITY TELUS World of Science, Margaret Zeidler Hall Theatre (452-9188) • Presentation by William Davies, part of the Impact series: *O is for Ooze* • Apr. 14 (3pm)

PHILOSOPHY FOR LIVING SGI Grotto Centre, 10711-61 Ave., 2nd Fl. • A Buddhist lecture series • Wed, Apr. 18 (7-8pm) • Free

PUBLIC FORUM ON HOUSING Faculty of Extension (492-9903) • *Addressing Housing: Why it is a problem? What can be done about it?* Presentations by Dr. J. David Hulchanski and Mr. Michael Farris followed by discussion • Apr. 19 (7-9pm) • Free, pre-register

ROBERT GEM—ART TALK Stanley A. Milner Library Theatre (Arts Centre), 7 Sir Winston Churchill Sq. • Artist lecture by Robert Gem, presented by the Alberta Society of Artists with the Edmonton Public Library • Thu, Apr. 17 (7pm) • Free

SELF-ESTEEM SUPPORT GROUP (496-5930) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

SUPPORT FOR GRIEVING TEENS West End Pilgrims Hospice, 9808-148 St (413-9801, ext 308) • Weekend retreat for teens between 12-17 who have experienced the loss of a loved one • Apr. 13-15

SINGING MASTERS CLUBS • City Lights Toastmasters (428-5802) Set your own pace to become a comfortable and confident public speaker; meetings every Tue (noon) •

Chamber Toastmasters Club Chamber of Commerce, 600, 9990 Jasper Ave (459-5206); Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader, every Thu (6pm) • **Toastmasters**: Beverly United Church meeting room, 11919-40 St (476-8963) Improve speaking skills, leadership skills, time management, organizational, listening and social skills; every Wed (7-9pm) • **Pursuers**: Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) www.pursuers.org; weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm) • **Chamber Toastmasters**: Kingsway Rm, Millard Health Building, 131 Airport Rd (499-4608/474-1138) Thu meetings (7-8:30 am) feel confident speaking and build leadership skills

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • First Wed each month (7pm)

WASKAHEGAN TRAIL ASSOCIATION • Free guided hike, approx. 9 km at Saunders Lake; Apr. 15 (9am); meet by the Bonnie Doon Recycle, 85 St, 85 Ave

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AFFIRM SUNNYBROOK—RED DEER Red Deer (403-347-6073) • Affirm welcome LGBQT people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue ea month (7pm)

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S COFFEE GROUP <http://groups.yahoo.com/group/bwmedmonton> • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDivs and Donnatella NEI in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Follow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexyxxy Sean • Thu: Wet underwear contest with Mia Follow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHT • A mature social group, couples and singles welcome • E-mail edmontonmusicnight@hotmail.com

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2:30pm for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontonpt@yahoo.ca, www.primetimersww.org/edmonton

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer. Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact?@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms). Speakers Series. Contact Kris (kwells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm); Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN'S COMING OUT GROUP (488-3234) • Confidential, safe, free peer facilitated group • Starts Mon, Apr. 30 (runs 7 weeks) • Pre-register

PRIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • Open: Mon-Thu 1pm-10pm, Fri 3-10pm • Bears Movie Night: Bears Club: last Sun ea month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group; every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • TTQ Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; ttqualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-In: Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting: Thu 7-8pm; CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca, www.members.shaw.ca/yuy • Suit Up and Show Up-Big Book Study: Sat (12-2); suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

PRISM BAR AND GRILL 10524-101 St, back entrance (390-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri 8pm-4am; closed Mon, Tue, Wed • Thu: Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu ea. Month • Fri: All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always like New Years Eve: with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays: Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long; \$3 cover • Weekends: \$4 (members)/\$8 (non-member)/Sun \$2 cover

SINGLE LESBIANS @ PLUS • A woman's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail: singlewomen4plus@hotmail.com

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths

open daily (24hrs)

WOMEN'S COMING OUT GROUP (488-3234) • Confidential, safe, free peer facilitated group • Starts Wed, Apr. 25 (runs 7 weeks) • Pre-register

WOMONSPACE (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licensed non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gaycanada.com/womon-space, e-mail: womonspace@gmail.com

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

AUSTRIA SOUND—EDMONTON RHYTHMIC GYMNASTICS Coast Terrace Inn, 4440 Gateway Blvd (429-9925/435-9516) • Fundraising dinner with Rhythmic Gymnastics presentations, the operatic comedy of the Prefenors, a silent auction, and dancing with DJ Rudy Electro • Apr. 14 (6pm) • \$45

BLOCK TO SHOP FASHION SHOW McElheran's Fine Furniture, 10115-124 St (488-7277) • Fashion show fundraiser to support Canadian Breast Cancer Foundation • Wed, Apr. 18, 6:30pm (door), 8pm (show) • \$30 at 124th Street: KAJ Clothing, Pandora, Ginger, Windscape, Caprice, TK Clothing, Lux Beauty, Yo Mama. All proceeds go to the Canadian Breast Cancer Foundation

CELEBRATION OF OUR FAITHS PROGRAM City Hall (481-6977) • Launch of the Baha'i Faith exhibit • Wed, Apr. 18 (noon-1pm)

CHILDREN OF TIBET Strathcona Community League, 10139-87 Ave (474-4413) • A Tibetan evening with NIMA (professional Tibetan wedding singer), music and silent auction • Apr. 21 (6:30pm) • \$28 (door)/\$25 (adv) at: Earths General Store, Padmanadi Restaurant

EARTH DAY Hawrelak Park • Entertainment, demonstrations, talks, exhibits, music • Apr. 22 (noon-8pm)

EASTER CARIBBEAN GOSPEL CONCERTS East Glen High School, 11430-68 St • Featuring Gerry Thompson, Berean Calgary King's Men, and Brother Danny More. Presented by The Berean Church of God and Vision of Truth Outreach Ministry • Sat, Apr. 14 • \$25 (adv)/\$30 (door)/\$15 (children under 12); proceeds to support the outreach ministry of the Edmonton Berean Church of God

FUNDRAISER WITH THE LASCIVIOUS BURLESQUE TROUPE The Roost • Fundraiser featuring the Lascivious Burlesque Troupe with guests Understanding Love (an uncle outrage side project) and Calabold • Apr. 20 (9pm door)

MEN OF HONOUR AWARDS BREAKFAST Westin, 10135-100 St (471-6137) • Fundraiser for the Prostitution Awareness and Action Foundation of Edmonton • Tue, Apr. 24 (7-8:45am) • \$ 75 (by Apr. 18)

OLD STRATHCONA YOUTH SOCIETY One On Whyte (496-5947) • Fundraiser featuring a silent auction and music by Phoenix Foundation and Haven • Apr. 19 (7pm door) • \$10 (door)

ONE WORLD MARKET Rossdale Hall, 10135-36 Ave • Featuring handmade silk clothing accessories and decor from Shanghai and Hand-woven textiles from Guatemala, and potter from Honduras • Apr. 14-15 (10am-5pm)

RELAY FOR LIFE OPEN HOUSE Foote Field, 11601-68 Ave • Apr. 12 (5:30-8:30pm)

THE SAFETY NET BENEFIT Timms Centre for the Arts, 87 Ave, 112 St • Concert in support of the Drama Student Emergency Bursary Fund. This exciting evening features Andrea House (singer/songwriter), Michelle Boudreau (indie/folk), Sheldon Casavant (magician), The Be Arthurs (ukulele cover band), and students of Firefly Theatre • Fri, Apr. 20 (7pm); pre-show reception at 6pm • \$30 (adv. at TIX on the Square)/\$35 (one hour prior at the Timms box office)

STEM CELL TERRACEAN EDMONTON MEDIA ARTS FESTIVAL • Metro Cinema, 9828-101A Ave • FAVA • Latitude 53, 10248-106 St, www.stemcelledmonton.org • Various screenings and celebrations • Apr. 12-14

STORIES BETWEEN OUR FINGERS International Centre, University of Alberta (903-6265) • Youth Vision Movie Production • Apr. 20, 5pm • Tickets available in advance

UNITE THE CHILDREN Rosslyn Community Hall, 11015-134 Ave (473-1555) • Fundraiser dinner for children of war torn countries in Africa and the Middle East • Sun, Apr. 15 (8:30pm) • \$20

KARAOKE

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BILLY BOB'S SPORTS BAR Continental Inn, Stony Plain Rd (484-7751) • Every Wed (8pm-12am), every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

ECCO PUB 9605-66 Ave (435-5050) • Every Mon (9pm); with Sonia, Prosound Productions

O'CONNOR'S IRISH PUB 9013-88 Ave (469-8165) • Every Thu (9pm-1am)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (9pm); Hosted by Mr. Entertainment's Scott Parsons • Salsa and the City Thursdays: Latin music and Salsa lessons; every Thu (9pm)

ORLANDO'S 115163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-2am); with TLC Entertainment

PEPPERS Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

RATT 2-900 Students' Union Bldg, 8900 114 St, U of A (492-2153) • Hay, What Are These Tunes Called?, Name That Tune every Tue with Colin Krieger • Karaoke, baby: every Wed (9pm); with Colin and Darrell

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SANTANNAS 17930 Stony Plain Rd (481-7625) • Every Wed: (8pm-12); with Jeannie and Bruce

SILVER MARTINI 10668-156 St • Every Sat (9pm-1am) with ProSound

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (459-0295) • Every Thu (9:30pm-2am); with Off-Key Entertainment

ZAKS ON 81ST AVENUE 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)

If these (paper thin) walls could talk, they'd talk dirty

TOTALLY GAY

LUKE FOSTER

totallygay@vueweekly.com

Living with others is not for everyone. But unless you've just signed up for a permanent residency on the international space station or you're an orphan, it's virtually impossible to go your entire life living alone. You will, at one point have a roommate. And, unfortunately, the day will come when you will unfortunately hear that roommate fucking their brains out in the room across the hall, and you will never be quite the same again.

A couple weeks ago I walked into my apartment after a long, stressful day that I had taken off of work. I had a couple of bags from the local grocery in my hands, containing ingredients that I hoped to turn into an edible dinner. As I unpacked my bags, my roommate shouted to me from upstairs, "Luke is that you? What are you doing? Are you going to be here all night?"

"Call me Nigella. I'm making supper. Did you want some linguine with garlic oil and pancetta?" I offered.

"No. Are you sleeping here?" she asked me.

"Yes," I said, "I slept at Jake's last night so I'm giving him a break."

"Can you not be here tonight?" she not so much asked politely as she requested sharply.

"No. I'm staying put. Why do you need me out of the house so bad?" I should have known better.

"I bought some new lingerie when I was down in California and tonight was the night I was going to wear it for Mike when he got off of work. It's a surprise and it's already planned, so that's what's going to happen tonight if you're going to be here," she told me. "Things might get loud."

Well, that's my roommate-cum-sister for you. My sister, who thinks it to be proper etiquette to warn her roommate—who also happens to be her younger brother—of her premeditated amorous adventure just hours before her boyfriend comes over to, well, cum. "Why did you tell me that?" I squealed, contorting my face like a toddler seeing someone "different" for the first time in a public place. Our walls are paper thin, by the way. So thin that quite often I can hear my neighbour in the apartment next door on the phone making drug deals. It's either drugs or he just schedules a lot of dinner reservations. He drives a new BMW. I'm just saying.

"You asked," she responded, making it my fault that I was now aware she would be fornicating loudly later in the evening. "No. You asked," I shot back. That's a true story. Well, almost: I would never willingly offer my sister any of my food. That was a lie. And I wasn't giving my boyfriend a break. He asked for one. But everything else is true, true as Tuesday is the gayest day of the week. Or so I've been told.

I FIGURED OUT A FEW things since these events transpired. And believe me, they did. Although I had my iPod on all night and cranked the loudest, most bitter

female alt-country I could find, it didn't do anything. It wasn't the sound that grabbed my attention. Remember in *Jurassic Park* when they're in the Jeep and that tiny glass of water begins to shake and ripple as the T-Rex approaches? Like that. A perfectly synchronized squeak, then scratch of the mattress against the laminate. Squeak then scratch. Squeak then scratch. Squeak. Scratch. Squeak. Scratch. Then quiet. I timed two minutes.

For whatever reason, my sister thought it was okay to tell me that she would be having sex and this particular time there would be no effort for sound-proofing. What I figured out, however, is that she told me this not because I'm an understanding, down-with-it brother, but because I'm her gay roommate. She and a fair chunk of the hetero-world automatically assume that gay people, well, they're probably so comfortable with their own "alternative" sex that they can handle regular, boring, occasionally lingerie-filled straight sex of any kind. Nothing shocks a gay person. They're the ones who are shocking.

So does that mean, at least in terms of roommates, that gays are more considerate than the straight when it comes to having sex under the same, shared roof? I don't know. Give me some money and I'll do a study. I'm just out to embarrass my sister.

I do know that it's not true in the case of my pal Erin, who inadvertently came out to her male roommate after he couldn't help overhearing her rather raucous late-night endeavours with what he initially thought was just one of her platonic gal-pals crashing for the night. But she's a lesbian. And you know how they are. How are they again?

Me? As a grown-up, I've never lived with anyone other than my sister. Hopefully after this, we won't be for much longer (I tease because I love, sis!). I'd assume that some gays are just as inconsiderate as some straights, that both sides either suck it up, confront or join in when there's skronking a few feet away. A couple tips, though ...

Never tell your roommate you'll be having crazy monkey sex unless it's days in advance and plans can be made far, far in advance for alternate sleeping arrangements. Actually, never tell your roommate you'll be having sex at all, ever. That way, they can attribute any noise or vibrations to a stray-cat or a back-alley mugging. Denial works wonders in this situation. And, finally, if you know your roommate is home and you're going to fuck, just have sex on the floor. That's what I do because, honestly, I was raised better that. ▽

Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first several people (rather arbitrarily chosen) to send an e-mail to carolyn@vueweekly.com detailing such a find win their pick from the pile of astoundingly horrible CDs in our offices.

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Robert Gonn Art Talk: free artist lecture on **Thu, Apr. 17, 7pm** at the Stanley A. Milner Library Theatre (downstairs), 7 Sir Winston Churchill Sq.

Open casting call for Lebanese actors this Saturday, call Sara at 238-98847

Dragons Den is returning to CBC TV, the **Edmonton auditions** are on **Apr. 18, 10am-4pm**, at CBC Centre Stage, City Centre Mall East, www.cbc.ca/dragonsden.

Short Film Needs Crew: Short Drama shooting in Edmonton at the end of April needs crew members contact: mike@bankholdupdesign.com

Actors required for gay theme Fringe play: 5 of a Kind. More info: hugh.kemeny@gmail.com 403-383-5099 http://5ofakind.blogspot.com

Open Audition for a late summer Film and Numerous Murder Mysteries. All ages (18-70) **Thu, Apr. 12, 7pm** at Ramada Hotel 5359 Calgary Trail, (Gateway Blvd.)

Call to Enter: **ArtsHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

VUEWEEKLY CONTEST RULES

Unless otherwise specified,
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- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

Open dance auditions for the 2007/08 school year. Vimy Ridge Academy Professional Dance Program, **Sat, Apr. 14, 5-6:30pm**. 450-2100, e-mail: admin@esbdance.com, www.esbdance.com.

Allied Arts Council Centre for the Visual Arts, Spruce Grove, seeking artists interested in becoming members. www.alliedartscouncil.com, 780-962-0664.

Heart of the City Festival Auditions: **Apr. 19, 5-9pm** and **Apr. 21, 11am-8pm**. Boys and Girls Club of Edmonton, 9425-109A Ave. Call Mike to book 975-8791.

Uptown Folk Club Songwriting workshop with Paul Hann. **Apr. 21** at Norwood Legion. \$10 (members), \$20 (non-members)

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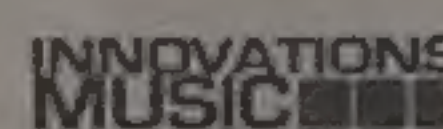
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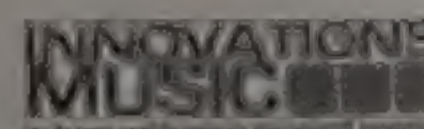
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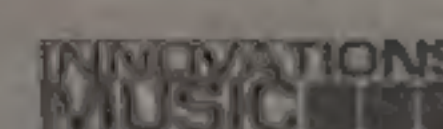
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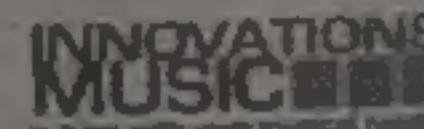
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DEAR ANDREA

Two years ago I met a guy who was a friend of a friend. I got to know him and realized that he was the most fascinating, intelligent person I'd ever met. Despite not being initially attracted to him, I soon got over this and fell in love with him.

We skirted around ever discussing a romantic relationship because he had deep emotional problems precipitated by a number of traumatic things that happened to him in his childhood. He could often be unfriendly to the point of cruel. I made too many allowances for this, and probably let him get away with things I wouldn't have tolerated in anyone else.

We remained friends even though we now live in different cities. I have had involvements with numerous other peo-

ple, but have always known that if this guy suddenly wanted me, I would drop everything. It's against all my feminist sensibilities but no one can compare. I can't see myself ever meeting another person who understands me so completely. Will I ever get over it? Am I being totally pathetic?

LOVE, HUNG UP AND HUNG OVER

DEAR OVER

Yep. Pathetic in a way I have no problem understanding and even relating to, but pathetic nonetheless. And yes, you'll get over it, but I can't promise you it will be quick or painless, though. Extractions and amputations so rarely are.

Look, we've all been there. Most people who value qualities like intelligence and quick wit in a partner have been, since there is, sadly, no rule that says a big brain has to come with a big heart, or any heart at all, for that matter. A big, fast, fascinating brain is no guarantor of

sanity, either, and your friend there sounds like he might have been more than a little dinged-up by his crappy childhood—he's probably broken beyond reasonable hope of repair. Oh, sure, and devastatingly sexy or whatever, no doubt, but who cares? Not you. Not anymore. Not if I have anything to say about it, anyway.

Here's another lesson it's hard to learn: getting your jokes is not the same thing as getting you. He may be wonderful to talk to and you may have endless "Oh my gawd, nobody else ever got that!!!!" moments with him, but that doesn't mean he understands you, or knows (or cares) what you need, what makes you happy or even what's so great about about you. Even more disappointing, understanding you is not at all the same thing as being your friend. If he's the kind of charming, destructive bastard I think he is, he's nobody's friend, not even his own.

Here's another one: you don't have to be nice to be exciting in bed, not for cer-

tain values of exciting, anyway, so let's just be thankful that you never did it with him. You didn't, right? Realizing just how deadly a bullet you might have dodged there, let's give you credit for making at least one terribly smart decision, even if you were actually dying to do him and just never got the chance and still regret it. I'll never tell.

SO, LET'S SUMMARIZE. This guy, alluring as he is, is pretty much a shit. Happily for you; he's currently a long-distance shit (good lord, what an image). Unhappily for you, he has probably acquired something of that long-distance glow since you've been apart. Look, for instance, at the time dilation you've apparently undergone since you started letting him warp your space-time continuum: you say you've "always known" you'd drop everything and go to him should he ever express interest, and yet it's been all of two years since you met and probably much less

since you started mooning around over him (and that marks the last of the cheesy space metaphors, I promise). Don't let him similarly warp your sense of the future—will you "ever" get over him? Of course you will. You'll even find someone just as much to your liking, eventually, but here's what he won't be: he won't be The Shit, except nice, so don't waste your time looking for that. A quest like that will just waste your time.

Oh, and one last thing—there's nothing gender-politics related about your situation, so don't go getting your feminist sensibilities in a wad. You think guys don't lose their fool hearts to girls who are perfect for them in every way except for being cold and cruel and maybe a little crazy? Where would great art be without the Cruel Mistress or La Belle dame Sans Merci? In Barneyland, that's where. "I love you, you love me" makes for a very nice LTR, but you can't dance to it.

LOVE, ANDREA

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Secure the Cure 2007 Alberta Diabetes Foundation's Family Fun Run and Walk, **Sat, June 9** at Broadmoor Lake Park, Sherwood Park. Register at 447-1451; events@afdr.ab.ca; or visit www.afdr.ab.ca.

The Canadian Cancer Society's 6th annual Relay for Life on **May 25-26** 7pm-7am. Visit www.cancer.ab.ca/relay or call (780) 455-7181 for info.

Edmonton May Week Labour Arts Festival: Looking for volunteers to help with the planning and presentation of events, outreach and fundraising. www.mayweek.ab.ca for info.

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547.

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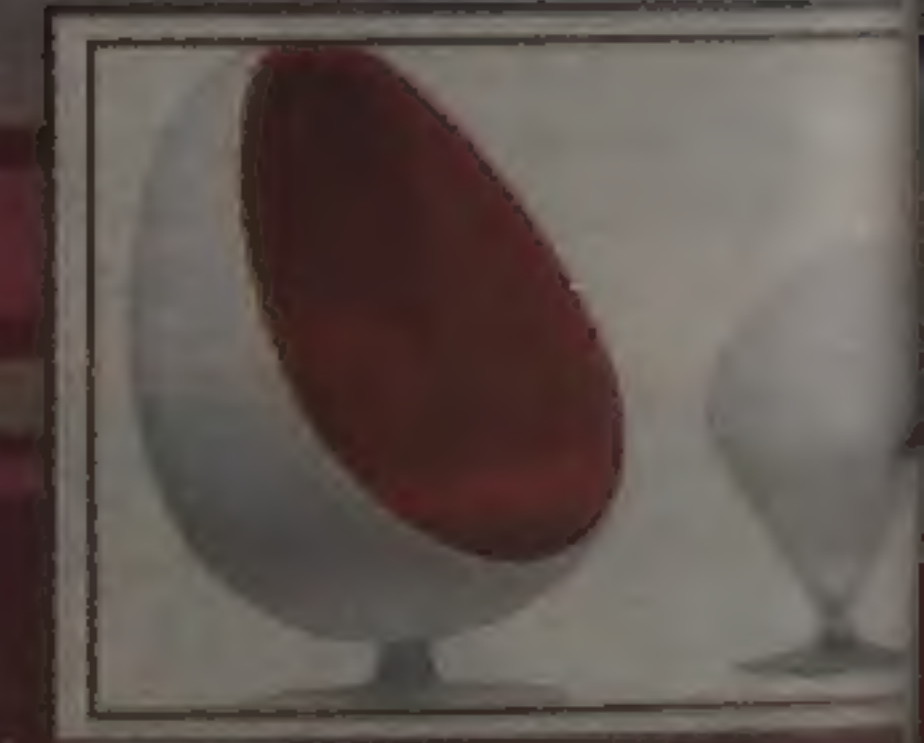
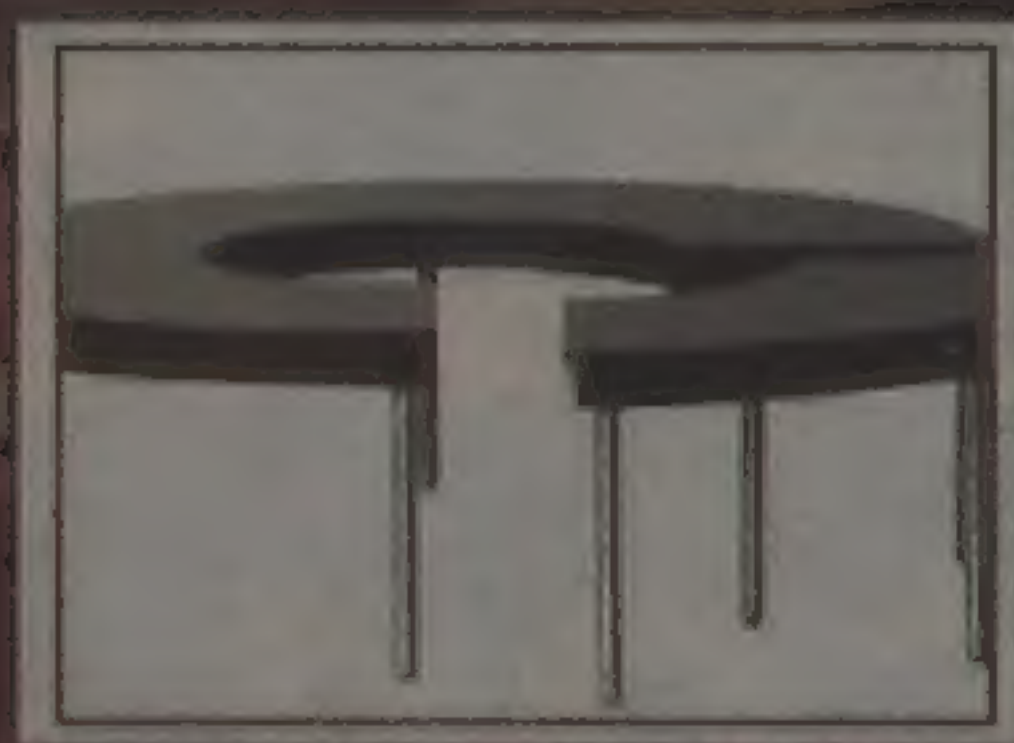
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